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KRIYĀPĀDA — (Cont.)

CARYĀPĀDA — 381

KIRANAGAMA
Part 2

32-34

tadangairanigitam kṛtvā pranave kamalāsane । 192

śivasya daksine bhāge vilhavana tu pūjayet ॥

saṁhitāgarbhago mantras-sādhyaiva yadā bhavet ।

āvṛtīdvayamadyastam saṁpūjyam pūrvavat-khaga ॥

dadyād dāśāṅgajam dhūpam ghṛtamiśram hṛdayaṁ ॥

tadgatān pūjya devānistu tato lingam samarcayet ॥

To ~~do~~ worship the deities related to sādhyā-mantras, a pedestal of lotus which is of the nature of pranava is to be designed on the right side of the Lord (i.e. on the southern petal of Śivāsana), ~~and~~ and the aspirant should assign anṅga to the particular deity and worship it with all care and diligence. When one takes to the worship of sādhyā, he should remember that each mantra is within the limits of saṁhitāmantras. O, Garuda, the deity pertaining to each sādhyā-mantra is to be worshipped at the centre of two āvarāṇas as explained before. Having finished the worship of sādhyā, the aspirant should offer the fragrant smoke with dāśāṅga blended with ghṛta (ghee), reciting its hṛdaya mantra. Having worshipped the deities of kāmya-mantras which have been invoked and stationed ~~at~~ on the southern petal, offer the final worship to Śivalinga.

mudrām ~~ka~~ badhvā pranamyeśāmi gr̥hyā mālām japecchivam ।
 muktāmanimayairmālā - rudrākṣair-varasidditā ॥
 śaṅkha-sphatikapadmākṣa - śakrākṣair-madhyasiddhi^{da} ॥
 nītikā-tripuṣṭisādyair - adhamā-siddhirīṣyate ॥
 putrajīvakamālā-syāt-sauvakāmārtha-sādhani ।
 kanyāsūtrakṛtām śūbhram - samākṣair-grathitām varām ॥
 merumadhyaniṣṭām tām gandhaliptām sudhūpitām ।
 gr̥hya hṛnmantrajaptām tāmastottaraśeṣtānvitām ॥
 tadardhami vā prakurvīta tasyāpyardhamathāpi vā ।

Displaying the relevant mudras to the Lord and
 prostrating before him, the worshipper should take
 the rosary (japamāla) and engage himself in incantation of
 Sivamantra. Japamalas made of pearls or rudrākṣa
 are capable of yielding the most excellent accomplishments;
 those made of pure sphatika or lotus-seeds or ~~+~~
 śakrākṣa (seeds of devatām-tree) are of the nature of
 producing mediate results; those prepared with the
 strings of brass, lead etc are capable of effecting
 insignificant results. The japamāla known as
 putrajīvaka is efficacious enough in accomplishing

all the desired ~~ends~~ fruits. The japamala prepared with the string made by virgins and shining with purity is a perfect rosary. It should have been strung with the beads of equal size and of supreme quality having a pre-eminent bead known as muni; it should have been besmeared with sandal ~~pasta~~ or other fragrant paste and fumigated with fragrant smoke; it should have been made in such a way as to consist of 108 or $5\frac{3}{4}$ or at least 27 beads; it should have been consecrated with hydaya mantra⁴⁶.

* What is the hydaya mantra? It is a mantra which is used in the ceremony of consecrating the japamala.

madhyamānamikāṅguṣṭhā - karṣanātsiddhirultamā ॥
 aṅguṣṭhā-tarjanīyogān - madhyamāsiddhirisyaṭe ॥
 kanisṭhāṅguṣṭhā-samīyogāt - siddhirultā kamīyāsī ॥
 patitāmultaret sadyaśśeṣān - upahatāni tyajet ॥
 siddhāntake tathā sthāpya tāmrake vā karandake ॥
 jāpadyāvadanudvigno nadrutāni na vilambitam ।
 nāspastāni na manobhrāntāni jāpāni kuryāt-samāhitān ॥
 hīridhassa vijñeyo mānaso manasaiva tu ।
 uccāryasyātsa bhāṣyo jñeyo nyāśśāvanātmakah ॥
 parivartyākṣamālāni tām 4 nāgendra-parivartavat ।
 evaṃ kṛtvā jāpamantrī - dhyāyēddēvaṃ kalātānum ॥

Taking a japamala of such supreme construction one should do japa by counting the beads with the middle ^{and the thumb} finger (madhyama) and the ring finger (anāmika); this mode of counting the beads will yield the finest result. If the beads are counted with the thumb (aṅguṣṭhā) and the fore-finger (tarjanī), it would yield mediate results; if the counting is done with the little finger (kanisṭhā) and the thumb, it would give only the lowest effect. If the japamala falls down on the ground on account of carelessness etc.

it should be taken back immediately pronouncing ¹⁹⁶ astramantra. If the mālā is impaired or struck by some impurities or stones, it should be abandoned. After finishing the incantation, the japamālā should be placed amidst white mustard collected in a vessel made of copper or in a small basket made of bamboo. Incantation should be done with concentrated mind ~~and~~ keeping his heart in easiness. Incantation should not be done ~~si~~ speedily or slowly; it should not be done ~~with~~ in an indistinct manner; nor, with ~~a~~ perplexed mind.

Japa is of three kinds - mānasa, upāṁśu and śhāśya. Mānasa japa is to be done internally; upāṁśu is to be done with slow movement of lips; and śhāśya is to be done in a such a way as to be heard by others. Japamālā should be turned round with the fingers in a manner like the ~~revolving of~~ or turning round of a great snake. The enchanter should do japa contemplating on the figure of the concerned deity whose divine body is composed of kala mantras.

tryakṣaṁ kamalamadhyasthaṁ khaṇḍendu makutojvalam ।
 sāyudham daśabāhum ca sālanikāraṁ maṇoharam ॥
 icchāsiddhipradam dhyeyam varnarūpadheraṁ haram ।
 liṅgamadhyagatam dhyātvā devadevaṁ sadāśivam ॥

Lord Sadaśiva, who is the most supreme among the
 gods, ^{who is called Hara and} ~~and~~ who presents Himself in Liṅga-form is to be
 contemplated as of having three eyes; seated on the lotus;
 his crest shining forth with the crescent-moon; holding
 ten weapons in all of his hands; shining forth with
 all sorts of beautiful decorations and with charming
 appearance; capable of ~~best~~ granting the desired
 accomplishments; assuming the divine figure
 designed by mātṛākṣaras.

naivedyam copasamhṛtya kṣiṇāṇḍāya tatpunah ।
 ūrthvāṇige tu yadā śikṭas - tatassnānam vidhīyate ॥
 adhoḥhāge yadā śikṭas - tadā prakṣālya śuddhyati ।
 sthāṇḍile śpi ca manthānam siddhirāsu prajāyate ॥
 tāmabyapanayet - pūjām - tribhūgomayagolakaiḥ ।
 tatassamprokṣya tatssthānam śivamastivrai vadet ॥
 evaṁ pūjāvidhānam tu proktametad - samudrakam ।
 agnikāryam tataḥ kṛtvā kunde vā sthāṇḍile śpi vā ॥
 agnisthām yojayellinge gurostaṁ bhavet - phalam ॥

citi sūmat - kīraṇāṅkhye mahātāntre kriyāpāde
 pūjāvidhirdvītyaḥ pātalaḥ)

After collecting all the ~~articles~~ offerings like flowers
 food etc. the worshipper should place them in the
 direction of north-east for the sake of Candēsvara. While
 doing abhiṣeka, if he gets drenched with the drops of
 abhiṣeka-water above the portion of his navel, he should
 take bath for the sake of purification. If he gets soaked
 below the portion of his navel, he gets purified by
 sprinkling arghya-water on himself. Even though
 the worship of Siva in the form of sthāṇḍila, the

accomplishment of mantra can be effected quickly. Even in ~~stan~~ sthandila pūja, the rules for the removal of nirmālya⁽¹⁾ are to be observed. After removing the sthandila, the ground should be besmeared with three lumps of cow-dung. While sprinkling the water on the ground (where sthandila was placed), the worshipper should pronounce these words: "Let the place become auspicious".

Thus the performance of Sivapūja has been explained to you. All these activities are to be executed with proper mudras. Then 'agnikārya'⁽²⁾ is to be done either in a fire-pit or in a sthandila. The preceptor, having duly finished the fire-worship, should ^{harness} ~~effect~~ the ~~union~~ of Siva invoked in the fire with Sivalinga. Only because of this union, the preceptor can achieve the full benefit of agnikārya.

(This is the chapter on the rules of worship, the second of the kriyapāda of the Kiranāgama mahatantra)

ATHA MUDRĀVIDHI PĀTALAḤ

(Then, the chapter on the ~~the~~ performance of mudras) ²⁰⁰

Garudaḥ

śivasya sūcitā mudrā sudhāmudrā ca yā smṛtā ।

itaresāṃ ca mantrāṇāṃ brūhi mudrāṃ ~~ca~~ yathāhataḥ ॥

garuda -

O, Lord, the mudra (hand-gesture) of Śiva known as sudha mudra was hinted at earlier. Kindly explain to me about this kind of mudra and other mudras to be shown with the accompaniment of mantras in conformity with the secret injunctions.

Bhagavān -

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kṛtvā śnyonyagatāṅgulyaḥ pṛsthato hastayoḥ dvayoḥ ।
 tiryaksthau kanyasau kṛtvā kyanigusthābhyāṁ samākramet ।
 desinī-madhyame ruddhe śnāmike cecchrite śnigule ।
 kṛtvā pañcamukhī khyātā mudheyāṁ śaṅkarasya tu ॥
 aṅgulyaśca mithaḥ kṛtvā kanyake śnāmike yute ।
 madhyame tanjanīyukte kyanigusthau mūlaparvagaḥ ॥
 kṛtveyāṁ dhenu mudrā khyā divyā camṛtavarṣinī ।

The Lord Said :

First place the palms one above the other and join the fingers with each other. Keeping the little fingers obliquely, cover them with the thumbs. Place the right fore-finger on the left middle-finger and ~~be~~ left fore-finger on the right middle-finger. Then hold erect the two ring-fingers internally. The mudra formed in this manner is known as pañcamukhī which belongs to Lord Śaṅkara. Join mutually the little fingers with the ring-fingers and the fore-fingers with the middle-fingers. Join the two thumbs so that ~~the~~^{the} joints at their bottom are touched by each other. This is known as dhenu mudra capable of producing the shower of nectar.

~~Perhaps we can have some pictures of these mudras~~

pāṇimūle susamlagne śākhāssarvatra samyutāḥ ॥ 202
 lokaśānāmiyaṁ mudrā astraṇāntu svarūpataḥ ।
 uṭṭamau tu karau kṛtvā anguṣṭhau talamadhyagau ॥
 āvāhinī triyaṁ ~~ast~~ khyātā mudrāḥ svāhāmakarmaṇi ।
 mustīśliṣṭau karau kṛtvā hyanigustau kośamadhyagau ॥
 niṣṭhureti samākhyātā devadevasya rodhane ।

Having made all parts of the fingers to coincide with each other, join together the lowest part of hands. Since ^{the} gesture formed in this manner is of the form of astra, this is known as astra mudra belonging to the Lord of all the worlds. Holding the palms upwards and placing the right palm on the left, bend the thumbs so as to reach the middle portion of the palms. This is said to be āvāhana mudra which is displayed during ~~invocation~~ the activity of invoking the deity. Clenching the both ~~pal~~ fists and holding them separately, bring down the thumbs into the palms. This is known as niṣṭhura mudra which is to be displayed at the time of effecting the ^{immobility} ~~presence~~ of the Lord (^{samnirodhana kriyā} ~~samnirodhana kriyā~~)

kamisthāṅguṣṭhāyorekāṁ - aṅguṣṭhena śś kramet punah ॥
 śaktimudreti vikhyātā sānnidhya karane hitā ।
 mustini baddhordharato ṣṇiṅguṣṭhau kṛtveyaṁ sthāpini bhavet ।
 kṛtvāñjalim karābhyāṁ tu grhya cānamikā drayam ।
 prasārayet tataśśesam mudheyam dravyarūpini ॥
 dravyābhāve prayuktayā kṛnakāmaprapūrāṇi ।
 evam jñātvā prayuktayā bhadrā cāivāṣṣmalāṣṣpivā ॥
 mudrāścatārcane-yojyā - vahnikārye ca yatnataḥ ॥

(iti sūmat- kīranākhye mahātāntre kriyāpāde
 mudrāvidhipatalasthityah)

Having formed the hands as said before (for nisṭhura muchā)
 cover the little fingers with the thumbs by bringing them closely.
 This is known as śakti mudra designed for effecting the
 presence of the Lord (sānnidhya karana), clenching the
 fists, hold the thumbs erect. This is known as sthāpini mudra.
 Form a cavity by folding and joining the hands together and
 join the two ring-fingers with each other. Then stretch out
 other fingers. This is known as dravya mudra which is to be
 displayed when shortage of necessary paraphernalia occurs.
 This mudra is capable of effecting consummation to
 all the defective activities. Thus knowing the nature

and formations of these mudras which are auspicious and pure, one should gesticulate these mudras. These mudras are to be displayed during the ritualistic worship and agnikārya with all diligence and efforts.

(This is the chapter on the performance of mudras, the third of the kriyāpāda of the Kīranāgama mahātāntṛa).

(Then, the chapter on the performance of the kindling of
sacred fire)

Gaundak

agnikāryavidhindeva sūcīto noditastvayā ।

tatūpakaranāni yacca lakṣaṇaṃ bravīhi me ॥

Gaundak

O, Lord, of the rules pertaining to agnikārya were
indicated earlier. But they have not been told elaborately.
What are the instruments to be used in the process of
agnikārya? Kindly explain to me about these with their
essential features.

Bhagavān -

samī-pippala-gaṇhoṭthām - kalpayedarāṇīm dṛḍhām ।

dirastāṅgula-vistṛṇām dīrghāt - dvidvādaśāṅgulām ॥

ucchrāyenaṅgulānastau pragandamī syāt sadāṅgulam ।

^{caturastāṅgulam}
caturāṅgula āpīdam

caturastāṅgulam chatram - āpīdam tatpramāṇataḥ ॥

vyomamātramī tīrddhāśramī govalaistatkrītamī bhavet ।

udanimukhaśte mathnīyāt - śivabījam - anuśmanam ॥

gāyatrīyā navidīptīssyāt - mathanamī hṛdayānūnā ।

bhramanamī kramaśo dadyāt - chatramī khadgena yojayet ॥

śikhayā yotrakamī yujyācchirasā hastavestanam ।

The Lord said :

In order to produce fire (meant for yajña), first arani is to be devised in an unsuering manner, either from samī tree or pippala tree. The breadth of arani should be 16 angulas^{or}; its length should be 24 angulas, and its height should be 8 angulas. The upper part of the arm of arani^(known as praganda) should be 6 angulas in length. One of the constituent parts of arani known as chatra should be 32 angulas

~~and significant meaning to the measurements which will be of interest to the reader?~~

and another part known as āpida also should be of same measurement. The rope (~~rajju~~ ~~meant~~ ~~for~~ with the help of which arani is to be churned) is to be constituted of triple cords made of cow-hair.

The thickness of the rope should be one angula.

Being north-faced one should produce fire by means of attrition, reciting the mantra of Sivabija.

Contemplating on the radiance of the Sun with the accompaniment of Siva-gayatri, the stick of arani should be churned with the accompaniment of Hridaya mantra. Purifying the chakra with khadga mantra, he should turn round the stick regularly. With Sirkha^u mantra wind the rope around the stick and hold the both ends of the rope with Sivamantra^u.

~~By this method the~~ ~~the~~ ~~mantra~~.

evam kṛtvā vahnir-dvijamandirajo'spi vā ॥
 sūryakāntodbhavo vā syāt-sāmānya gṛhajo'spi vā ।
 prakṣya devāmbasā kundam humphat-astrena tādayet ॥
 varmanā'shyukṣanami kṛtvā punarastrena bhūtale ।
 ullikhyotkṛtya cā'spūya samīkṛtya'spi kuttya ca ॥
 sammārjya ca samālepya kalārūpami prakalpayet ।

Fire thus produced from arani is fit for agnikāya.
 Or, the fire got from a brahmin's house or from the sun-stone
 or, if not either of these two, the fire got from an
 ordinary house may be taken for agnikāya. Sprinkling
 on the fire-pit with divine (arghya) water, gently strike the
 pit with astramantra ending in 'hum phat'; abhyukṣana^x
 should be done with kavaca^h mantra. Other consecratory
 activities (samiskāras) like scraping (ullekhaṇa)
 carving (utkṛāṇa), filling (āpūrāṇa), levelling
 (samīkṛāṇa), pounding (ākuttāṇa), wiping (sammārjāṇa)
 and smearing (samālepaṇa) are to be executed with
 the accompaniment of astramantra. Then the fire-pit
 is to be designed as if it has attained a form conceived of kalas.
~~• please skip~~

varmaṇāṣṭya sūtreṇa kalābhik pumararcayet ॥
 lekṣātrayam tu pūrvam syāt - lekṣaikā cottarāmukhī ।
 vāmorāṣyam ~~kāya~~ vidhiḥ kāyo lekṣāḥ kalpyāsurātṁikāḥ
 brahma-viṣṇu-karṣāṅhya hṛda vajrīni catuṣpatham ।
 akṣapātam varmaṇāṣṭho kūrce vāgīśvarīśvarau ॥

Enclose the fire-pit with threads reciting kavaca^{*} mantra and worship it with kalā^u mantras. Scrape three lines, movement of hand being from west to east; scrape one line, moving the hand from south to north. This process may be done even in the reverse order. (i.e. three lines facing north and one line facing east). These lines represent four divinities - Brahma, Viṣṇu, Rudra and Īśa respectively. Then other consecratory activities like vajrīkarana^() and catuṣpatha^() are to be done with hṛdaya mantra; and ^{the} other one known as akṣapāta^() is to be done with kavaca mantra. Vāgīśvari^(who is he?) and Lord Vāgīśvara are to be worshipped in what is known as kūrca.

gandhādyaistau ca sampūjya tato jenāḥ nalam kṣipet ।
 triḥ kṛtvā bhāmya saikalpya nāgabijamitī kṣipet ॥
 gandhādyairarcya sadyena hydā datvā śś kutihrayam ।
 garbhādhāne kṛte pūmistrāmī tadartham kaikanam dadet ॥
 tataḥ pūmīśavanādināmi vāmadevādi pūjanam ।
 śīrādikhistulhik kuryāt pañca pañca tilāhutik ॥
 jāte malāpahānāne cāstrenārghyāmbu secanam ।
 darbhakarikanamunmucya dhyāyet svarṇāṣṭā kaikanam ॥
 gāyatrīyā śś staranam paścāt- hṛnmantrena kuśairapi ।

Worshipping Vagīśvarī and Vagīśvara with sandal, flowers
 and other materials, place the fire (got from arani or
 from the house) in the fire-pit with the accompaniment of
~~branch~~ sadyogata mantra. (While doing so, the preceptor should
~~go round the fire pit~~ three times contemplating that the
 fire is actually the virile of Lord Siva). Offer flowers
 sandal etc. to Vagīśvarī and Vagīśvara with sadyogata
 mantra and offer libations three times with hydaya mantra.
 This is done for the sake of garbhādhāna-consecration.

~~after sadyogata~~

For the sake of pumsavana; offer a bracelet made of
darbha or kusa. To bring about the effect of samskāras
like pumsavana, the preceptor should worship the fire
with ~~mantras~~ like Vamadeva, etc; then he should offer
libations of sesamum ^{five} ~~twenty-five~~ times, ^(for each deva) with three
mantras beginning from Śiras (i.e. Śiras, Śikha and Kavaca).

For the sake of bath meant for the removal of impurity,
arghya water is to be sprinkled over with astra mantra.
Then, unfastening the darbha-bracelet offered before
the preceptor should offer (mentally) a golden
bracelet to Vāgīśvati. Then paṇistarana ^() is to be
done with gayatri mantra and hṛdaya mantra making
use of kusa-grass.

suddhassthāna samutpannāḥ komalā nṛjavarśubhāḥ ॥
 rathyāśmasāna-valmika- catuspatha- vivarjitāḥ ।
 taineva vistarāḥ kāyās- trimsaddarbhaisamāhitāḥ ॥
 hastamātra pramāṇāssyur- venikā vestitastathā ।
 catuskani paridhīnām ca brahmarvaksodbhavam tathā ॥

The darbha grass to be used for making vistara () should be collected from auspicious and pure places ; they should be soft, straight and fresh. Those which have grown up in places like main-road (high road), burial ground, hillocks crossways etc* ^{are to be abandoned.} Vistara should be ~~be~~ made, ~~using~~ using 30 darbhās which are equally cut according to the fitness. Vistara should have a length of hasta and it should have been adorned with the darbha which is twisted into a single braid. For enclosing the mekhala, four twigs got from ~~branch~~ brahma-vrksas like palāśa, udumbara etc should be used as paridhi. ~~The twigs should be straight, equally cut.~~

avakrān susamān sthūlān śodasāṅgula sammitān ।
 homayettān hareṇāgnau navasatkāika sanikhyayā ॥
 lālāpamodane dadyāt - ājyasiktān tato ś sinā ।
 pūrvādi nyasya madhyetu - prāgudagrāmistu vistarān ॥
 devān brahmādikān pūjya prārthya bālakaraksanam ।
 pūrvādi prakramenemān lokapālān nyaset punah ॥

The twigs, to be used as pauidhi, should be straight,
 equally cut and with equal thickness, each one
 being about 16 angulas in length. Such twigs are to be
 offered in agni three times in the number of 9, 6 and
 1 respectively with the accompaniment of Siva mantra.
 For the sake of purification of spittle (coming trickling
 down from the mouth of Sivāgni which is now in the form of
 a child), offer darbhas with their tips and bottom
 soaked with ājya, reciting astra mantra. They should
 be offered in the four directions and in the middle of
 vistaras. For the sake of protecting the agni-child, the
 four deities Brahma, Visnu, Rudra and Īśvara are to be
 worshipped. On the vistaras, regents of all the eight directions
 are to be worshipped in due order, starting from the direction of ^{east}.

bhavet-simantakādūrdhvaṃ māsāt-sapta-ca niṣkṛtiḥ ॥
 hydā, udghātya khadgena kṛtvā datvā || kutitrāyaṃ ॥
 jātakarmottare kāle homaṃ kṛtvā balim dadet ।
 vaktraikīkaraṇaṃ karma tadā, ghora trayānṛitam ॥
 dvābhyāṃ dvābhyāṃ ca kartavyaṃ pūrāttara-vimadhyagam
 agnirvāyugatañcaikam mīṣṭyaisāna koṇagam ॥
 sadyaṃ vāmena ghorena vaktrenaiva kramāt-dvayaṃ ।
 śiveneśāna mantrēna madhvākāraṃ dadet punaḥ ॥

Contiguous to the simanta-consecration, during the seventh month, another consecratory rite known as niṣkṛti is to be done as an atonement. Udghātana, as a ceremonial rite, is to be done with hydaya mantra and three oblations are to be offered with khadga mantra. After the sacrament of jātakarma, homa and bali should be offered. Then the samiskāra known as vaktraikīkaraṇa (joining of five faces) is to be done reciting aghora mantra three times. Offerings should be done twice in the directions of east, north and in the middle. Two more offerings are to be done along the direction of south-east to north-west and along the direction of south-west to north-east. By offering homas twice for the sake of each face, combine the five faces sadyojāta, vamadeva, aghora, tatpuruṣa and īśāna into one single face. e

kṛtvā daśārdha samiskāraṃ kṛtvā pūrṇāhutim punaḥ ।
 tāmrāpātre śṭhāvā śṭhānde śṭhāpyā śśjyaṃ kāpilam śubham
 tasyādhisrajanam kuryāt- paryagnikaranam punaḥ ।
 paritrīkaranam paścāt- pavitreṇa kuśaiśca tat ॥
 svaprādeśa samam kṛtvā nāgapāśakṛtāspadam ।
 tenaivotplavanam kuryāt- tenaivā śśjasya samplavam ॥
 tataścāvokṣanam kṛtvā prokṣanam hṛdayena tu ।
 ājyabhāgaṅca juhuyāt- agniśoma-prayogataḥ ॥

Then, after completing the five samiskaras, the final
 homa known as pūrṇāhuti is to be done. For doing this,
 ajya which is ~~is~~ with a tawny colour is to be taken in
 a copper vessel or in some other suitable vessel. The ritualistic
 activities like adhisrajanam and paryagnikaranam are to be done.
 And, using the pure darbha, paritrīkaranam is to be done.
 Then, taking two darbhas which are equal to his own
 prādeśa in length, and making a knot at their middle,
 so as to appear like nāgapāśa, the rite known as
 utplavana is to be done. Soaked with ājya, these are
 to be placed with their tips facing northwards. With hṛdaya
 mantra, avokṣanam and prokṣanam are to be done. Then
 a special kind of homa is to be done with ājya placed
 in the right and left side of the preceptor and in front of him
 reciting the mantra ' agniśomābhyām svāhā '.

tatassruk sruvata tadrik - sruvāḥ kāryastu khādiraḥ ।
 ariguṣṭha paravat-sthūlo hastamātra-samo-dīdhaḥ ॥
 ariguṣṭhamātra tadghāta - karṣāpūta-sūpūkarāḥ ।
 sruk ca vaikanikāte kāryā prakṣodumbara-pippalā ॥
 cūṭa candana jāta ca ṣaṭ-tiṃśadanigulāyatā ।
 śadanigula paṇnāhā dande ca dvādaśāṅgulā ॥
 kunyādaśtāṅgulāni vedīm pāthāni kunyāt-śadanigulam ।
 puṣkarāni madhyadeśasthāni urthāni syādbhramanena tu ॥
 ubhayaḥ pārsvayoḥstasya tyajedekaikamanigulam ।
 chidhārthāni tyājanigulam khātāni catuṣpalamitāni bhavet ॥
 tadghṛṇamastamānena kaṇṭhastadivāt-tūlkhāgataḥ ।
 divau bhāgau vedikā tūlyāvāsyāni saptaṅgulāni bhavet ॥
 tatsūtrāni bhāmasamīyogāt-tūlkhāgena prakalpayet ।
 aṅgulānāni ca satkṛtā gāndikā gāndavat-kṛtā ॥
 kartavyāḥ rāhāṅgulā ~~vaddya~~ viddhyā vicitra vadanojjvalā ।
 vedikāmadhyāto randhrami viśedyāvat-karīyāni ॥
 tāvat khātāmurkhami tadavadāndamūle ghaṭo bhavet ।

x

Then the activities concerned with the ladles
 known as sruk¹ and sruva² are to be executed. Sruva² should
 be made so as to be strong enough from khādira tree,
 its thickness being equal to a joint of thumb (ariguṣṭha par-

Its length should be equal to a hasta. It is to be 217
 provided with a part known as puṣkara, its depth
 being equal to a thumb. Śṛṅ is to be made from
 any one of the following trees: Vaikāṅkati, Plakṣa, Udumbara,
 Pippala, or cūṭa, Candana^{and} Jāti. Its length
 should be equal to 36 angulas; thickness, about 6 angulas.
 Śṛṅ consists of various parts such as danda, vedika, ghata etc.
 Danda is to be about 12" in length; Vedika should be
 equal to 8 angulas and pāṭha should be about 6 angulas.
 Its another part known as puṣkara should have a circular
 central portion. A space of about one angula is
 to be left out around the puṣkara. The depth of puṣkara
 is to be about 3 angulas so as to contain 4 palas of
 ghee. Its portion known as ghona should be about
 8 angulas; khamṭhā should be about 4 angulas; āśya,
 about 7 angulas and meṣa, about one angula.
 Khamṭhā consisting of three parts should be equal to half of vedika.
 By revolving ath thread of given length on the portion of khamṭhā
 its āśya portion can be designed. The portion known as
 gandika should be made in the form of gandi, its
 length being equal to 6 angulas. Around the inner side and on
 the face of vedika, speckled designs such as leaves, creepers etc
 should be engraved. From the middle of the inner wall of
 vedika to the tip of āśya, a small aperture is to be delved.
 The bottom of danda should be provided with ghata.

dvayamevami sunispādya ksālayet-usnavārinā ॥

tau pratāpyā s di madhyāgre kuśaistat sparsanam kramāt ।

tau samisthāpya hṛdāśbhyarcya dadyāt pūrnāhutiṃ punaḥ ॥

pītham prakalpya garbhastham gandhāpuspādibhiḥ kramāt ।

daśamīśato kunenmanthram jñātva dravya pravistaram ॥

Thus having constructed the two ladles sru and srva the preceptor should purify them by sprinkling hot warm water over them . After warming the bottom , the middle and the top portion of each of them ~~as~~ in the fire , the preceptor should touch those portion with kusas . He , having placed ~~as~~ them on the seat of darbha , should honour them by offering flowers with hṛdaya mantra and then proceed to do pūrnāhuti . Then having entered into the Sivāgni through its susūmna and ideating yoga-pītha in his lotus-heart , he should worship the Lord invoked and established there . Knowing the quantity of materials collected for agnikārya , the preceptor should offer oblations , for the sake of one tenth of the recited mantras .

svāhākāram ca home syāt- pūrṇāsyāt- vausaḍantikā ।
 suvausaḥ sāntike kuryāt- humphat- pāpāpāhe bhavet ॥
 svadha pitṛkriyāyām syāt- phatkāro jayakarmani ।
 vidvese hum vāse hrīm syānnamo japa vidhau matam ॥
 evam jñātvā kriyāvastu varṇarūpam japedanum ।
 tataḥ karma prakantavyam sādhakena yathechayā ॥
 x

When homas are to be done, mantras should have a termination with 'svāhā'; during the time of pūrṇahuti, ~~mantra~~ vausaḥ is to be added ^{to} at the last syllable of mantra. When rituals meant for alleviation are ^{to be} done, mantras should end with 'suvausaḥ'; during expiatory rites which are capable of annihilating the evil effects of sin, mantras should end with hum phat. During the ceremonies meant for manes, svadha is to be used; for the sake of effecting victorious deeds, 'phat' is to be used; to bring about enmity, 'hum' is to be added; for the magical act of attraction, 'hrīm' is to be combined at the end. During the ~~pan~~ japa-practice, namah is to be added. Thus one should recite mantras knowing the nature and ultimate purpose of the rituals, materials and the mantras. Then other activities are to be executed by the aspirant according to the desired purpose.

tilā yavā gṛtām kṣīram vīhaya bhakṣyaśaṅcayāḥ ।
 yājñikam yacca tat- komyam- kandaṁṭha-phalāni ca ॥
 saktu piṇḍāka takṛdān nityam tyaktva nyathā kunet ।
 gṛtasya māśiko homaḥ kṣīrasya madhunaśtathā ॥
 saktimātram kuneddadhnaḥ prasytiṁ pāyasasya tu ।
 bhakṣyāṇām abhaya mātra lājāṇām musti sammitā ॥
 khandatrayantu mūlāṇām phalāṇām svapramāṇataḥ ।
 grāsārdhamātramannāṇām vaxtrāṇām pañcake kunet ॥

x

Sesamum, barley, ghee, milk, wild rice, collection of
 victuals, roots, fruits and other sacrificial
 things are the befitting substances meant for oblations.
 Barley-meal, oil-cakes ^{and} butter-milk are to be excluded
 in ~~daily~~ daily sacrifice. These things may be used for
 other kinds of sacrifices. Ghee, milk and honey are to be
 offered with a measure equal to māśika; curd, with a
 measure equal to sakti; pāyasa (an oblation of milk, rice
 and sugar) with a measure of prasyti (full of hallowed
 palm); all kinds of eatables with a measure of abhaya (handful)
 parched grains with a measure of ~~han~~ handful; roots are to be
 offered in three pieces; fruits are to be offered with their
 own size (i.e., without cutting into pieces). Food-varieties are to
 be offered with a measure of mouthful. They are to be offered
 in the five faces of the Lord.

prādesāmatrāssamidhas - samacchedastvaganvitāḥ ।
 avakrāṣṭhutaśāśāgrā yajñavṛkṣodbhavāśśulbhāḥ ॥
 śūvṛkṣa-khadirāparṇī - palāśa-samyudumbarāḥ ।
 vaikantikā hyapāmārgāḥ - pipalāścātipuṣṭidāḥ ॥

All the faggots are to be about prādesā in length, they should have been equally split; covered with bark; should be straight; should be pure and full-grown; should be auspicious. They should have been got from the trees fit for sacrificial rites — trees like śūvṛkṣa, khadira, aparṇī, palāśa, samī, udumbara, Vaikantikā, apāmarga, pipalā etc. These are efficacious in yielding great valour and vigour to the sacrificer.

ākāṣe khādiraśśastas - saubhāgye madano bhavet ।
 viuddhaprāṇī romāṇi vidvese śleṣmaśīgṛukam ॥
 proccāte kākapaṅśāni mārane nimbasoritam ।

In order to effect the magical power of attraction, and to ~~eff~~ bring about ~~well~~ blessed life and to make a person to be enraptured, the faggots got from

Khadira tree are to be used; for the purpose of effecting 222
 disunion and enmity, hairs of hostile animals, phlegm
 and pot-herb are to be used; in case of effecting expulsion
 (uccātana), feathers of crow are to be used, and to effect the
 cessation of life the sap and seeds of nimba tree are to be used.

51 & ~~51~~ - 54

śubhāśubham vijānīyāt- varnagandhāmunīpataḥ ॥
 padmarāgendranīlārka - śuddhasphatīka - hemavat ॥
 viparīte na siddhyai syāt - haritā pāṇḍu varjitā ॥
 snigdha pradakṣiṇāvartas- sampinditā śikhaśūlakaḥ ॥
 madhvājya kṣīra bilvārka pūragandhaśca śoḥanaḥ ॥
 nirgandhaḥ pāṇḍaro rūkṣo kṛṣṇāṅgāra nilhaśca yaḥ ॥
 stābho māṅgapravṛttaśca sādūmo śhaśīkḥoś śubhaḥ ॥

The preceptor should be in a position to ^{diagnose} ~~diagnose~~
 the auspicious and inauspicious ~~the~~ effect of the sacrifice
 through the colour, ^{form and} ~~and~~ odour of the sacrificial fire.
 If the colour of blazing fire is of ruby, sapphire,
 copper, pure crystal, gold etc, ~~then~~ ^{if} it is to be
 discerned that the sacrifice would yield adverse effects;
 so also, dark-blue and pale-white colours are
 indicative of unwanted results. The sacrificial fire
 is to be deemed auspicious, if its flames are dense (resplendent),
 blazing ~~forth~~ from left to right and appear ~~as~~ though
 they are formed into a mass. If the odour is, ^{like} that of

fire is to be deemed auspicious. If it is without smell, is 223
pale-white, uneven, full of charcoals, smoky and if its flames ^{blaze for}
downwards, then the sacrificial fire is inauspicious and it would impede
the spiritual undertakings of the sacrificer.

55-56½

evam jñātrā prakṛtavyo homastena nacānyathā ।

jayo/nimardanam sāntiḥ kṣamā cāpi dhanāgamah ॥

pustirjñānam ca pūrvādi-kramāttesāmi phalam bhavet ।

agnikāryavidhiḥ prokta-sauvakāmārtha sādhanak ॥

jñātrā kunda-pramānantu tato homam samācaret ॥

citi śrīmat-kiraṇākhye mahātāntre kriyāpāde

agnikāryavidhipatalaścaturthaḥ)

Thus knowing the nature of the colour and odour of flames,
homas are to be done. They should not be done in other
improper ways. Starting from the direction of east and ending with
north-east, the effects of agnikārya done in due order are
respectively victory, ~~removal~~ destruction of enemy, alleviation,
appeasement, ~~the~~ accumulation of wealth, attraction,
nourishment and attainment of ^{supreme} knowledge. Thus the procedure of
agnikārya which is capable of accomplishing all the desired
fruits has been explained to you. One should proceed to do
homa, knowing the measurement and varieties of fire-bits.

(This is the chapter on the performance of agnikārya, the fourth
of the kriyāpāda of the Kiranāgama mahātānta)

(Then the chapter on the characteristics of fire-pits)

garuda -

kundānām lakṣaṇam prokṭam pramāṇam mekhalāsu ca,
etassamāsato brūhi nātivistāragocaram ||

garuda -

O, Lord, kindly explain to me the distinct features
of fire-pits to which it was pointed out earlier, their
measurements, their various parts like mekhala etc.
without going into the detailed scope of descriptions.

Bhagavān -

śṛtyāśrayoni-khaṇḍendu - tyaśra - vṛta - śaḍāśrakam ।
padmamastāśramevaizāmi pūrvādikramatassṭhitiḥ ॥

The Lord said:

There are eight kinds of fire-pits having different shapes - caturāśra, yoni, ardhaśāśra, tyaśra, vṛta, śaṭkōṇa, padma and aśṭāśra. These are to be formed from east to north-east in ^{the} rightwise order.

śatārdhasāta koma tu mustyaratnīpramāṇakam ।
 sahasrāyuta koma tu hasta-hastadvayam kramāt ॥
 syāllakṣaprayuta koma catuhastaṅca śatkarām ।
 koṭi koma śtā-hastam syāt- tasmādūrddhvaṁ na kārayat ॥

The measurement of fire-pit varies with the number of
 komas to be offered. For doing fifty komas, fire-pit
 should be about musti in (length and breadth);
 for 100 komas, the measurement of fire-pit should be
aratni; for 1000 komas, the measurement should be
 one hasta; for 10,000 komas, it should be two hastas;
 for one lakh of komas, the measurement should be
 four hastas; for ten lakhs of komas, the measurement
 should be six hastas; and for one crore of komas,
 it should be eight hastas. Fire-pit should not
 constructed exceeding the measurement of eight hastas.

trimekhalaṁ bhavet-kundaṁ - ekamekhalameva vā ।
 mustimātrasya kundaṁ mekhalātirāṅguladvayā ॥
 mekhalādvitayam kāyam hyaṅgulārdhāṅgulakramāt ।
 aratnimātra-~~kundaṁ~~ kundaṁ nemissyādaṅgulaisthibhiḥ ॥
 pūrvanemidvayam cānyat dvyaṅgulāṅgulato bhavet ।
 hastamātrasya-kundaṁ nemissyāccaturāṅgulā ॥
 anyannemidvayam kāyam tyāṅguladvyaṅgulakramāt ।
 kundaṁ dvikarasya syāt-pūrvameśadaṅgulā ॥
 anyāṅgula catuḥkena tṛtīyācāṅgulaisthibhiḥ ।
 caturhastasya kundaṁ pūrvanemyāṅgulāḥṣṭakam ॥
 sadbhīraṁyāṅgulaiḥ kāyā caturbhīraparāṅgulaiḥ ।
 kartavyā mekhala pūrvā sadastasya daśāṅgulā ॥
 aṅgulairasṭalhiścānyā tṛtīyā sadbhīraṅgulaiḥ ।
 aṣṭahastasya yā pūrvā mekhala dvādaśāṅgulā ॥
 daśāṅgulā dūtīyāsyāt - tṛtīyāḥṣṭāṅgulā matā ।
 kundaṁ yādṛśam nūpam mekhālānām tathā bhavet ॥

For a fire-pit, three girdles (mekhalas) should be
 formed one above the other. Based on the nature of human,
 fire-pit may be provided with ^{only} one girdle also.

For a fire-pit having a measurement of musti, the
 first mekhalā is to be with a ^{measurement} ~~height~~ of two aṅgulas;

1st second mekhalā - ^{measurement} ~~height~~ of one angula; and 1st third mekhalā - with a ^{measurement} ~~height~~ of half an angula.

For the fire-pit with a measurement of aratni, the ^{measurement} ~~height~~ of the first mekhalā is three angulas; that of the second mekhalā is two angulas; and that of the third mekhalā is one angula.

For the fire-pit ~~of~~ with a measurement of one hasta, ^{measurement} ~~height~~ of the first mekhalā : 4 angulas; that of the second mekhalā : 3 angulas; and that of the third mekhalā : 2 angulas.

For the fire-pit ~~of~~ with a measurement of two hastas, ^{measurement} ~~height~~ of first mekhalā : ^{6 angulas.} 6; a second mekhalā : 4 angulas and third mekhalā : 3 angulas.

For the fire-pit with a measurement of four hastas, ^{measurement} ~~height~~ of the first mekhalā : 8 angulas; second mekhalā : 6 angulas and third mekhalā : 4 angulas.

For the fire-pit with a measurement of six hastas, ^{measurement} ~~height~~ of the first mekhalā : 10 angulas; second mekhalā : 8 angulas and third mekhalā : 6 angulas.

For the fire-pit with a measurement of eight hastas, ^{measurement} ~~height~~ of first mekhalā : 12 angulas; second mekhalā : 10 angulas and third mekhalā : 8 angulas. The shape of each mekhalā is the same as the shape of fire-pit.

Kundamadyagatā nābhī kartavyā mekhalagā ।
 aśvatthapatravat-kānyā vistāro'stāṅgulā matā ॥
 dvādaśaṅgulā dīrgham syādo'stham vistarato'stāṅgulam ।
 sesānām dīrghaṅgulā vṛddhir-vistārāyāmatos pi hi ॥

With regard to various parts of Kundas, the part known as nābhī should be formed at its centre, on the upper surface of the ^{first} ~~first~~ mekhala, and yoni should be formed in such a way as to appear like a leaf of fig-tree (aśvattha patra). Its breadth should be ~~also~~ eight angulas; length should be twelve angulas; its lip-portion known as oṣṭha should be one angula in width. For other types of fire-pits with greater measurements, these measurements of yoni are to be increased ~~two~~ by two angulas in length and in breadth.

~~It may be useful for the reader to~~
~~know the position or location of the~~
~~fire pit, described in chapter 10 of~~
~~the text.~~

nirṇayaḥ kundanemūṇāṁ parastāldakṣaṇam sṛṇu |
 pūrvasūtram pūrā datvā dūtiyāṁ cottarāsritam ||
 caturāśrami pūrā kṛtvā yonim savāṣṭha kundake |
 kṣetrārdhami karnikāṁ grhya karnārdhena bhrametpunaḥ |
 yāvāt-~~ka~~ kṣetrāvadhistaṇāt - tathā ca bhramayāt punaḥ |
 pañcalhāgikṛtāṁ kṣetrami bhāgamekām bahirṇayet ||
 tasmāt-tatsaṅgamāt - yonikundam pippala patravat |

Then, listen to the procedure of determining and designing the ^{shapes} ~~girdles~~ of fire-pits. Having drawn a line along east-west direction, one should draw another line along north-south direction. With the help of these two lines four corners points are to be fixed and thereby one should construct a rectangular design which becomes a source for all types of fire-pits. Taking half ^{of the} measurement of the diagonal which divides the mandala into two one should revolve the thread in such a manner as to touch the boundary of the rectangular design. Same procedure is to be repeated on the other side of the mandala also. Dividing the mandala into five equal sections, one should mark the internal lines on the squares with the help of flour-soaked thread. On conjunction of these lines yonikunda shall be formed whose shape is like the leaf of pippala ~~pippala~~ - tree.

pañcabhāgavrtam kṣetram - antyaśārdham parityajet ॥
 tathā tārantyabhāgasya tyaktvāśārdham tatsamam punaḥ ॥
 kṣtrā sūtrabhāgān kārya bhavettatrārdhacandravat ॥
 pañcabhāgavrtāt-kṣetrād-bhāgye bhāgadrayam bhavet ॥
 tad-drayoḥ parśvayoranyasya tasmānmadhyam pragrahya ca ॥
 lāñcayet tena mānena koṣayorubhāyorapi ॥
 tatra sūtratrāyami datvā trikṣṇam vidyate sputam ॥

Having ~~now~~ divided the rectangular design into five equal parts, one should leave out half portion of the extreme squares.

Likewise, half portion of the corner-squares are to be left out.

If the thread is revolved over the remaining ~~for~~ four parts in a particular way, ardhacandra-kunda will be formed.

After ~~by~~ reticulating the design into five equal sections as before, one should leave out two parts on one side and two parts on the opposite side. ^{Having} Determined the centre of ^{mandala} ~~part~~, he should mark two other ~~angular~~ points so as to lie on the both sides of brahma-sūtra. If these points are joined together using the thread, trikṣṇa-kunda will be formed.

navabhāgakṛtāṃ kṣetrāṃ ekāṃśārdham bahirāyēt ।
 tasmānmadhyam gṛhitvāivam bhāmyam tadantulam bhavet ॥
 aṣṭabhāgakṛtāt-kṣetrādeka bhāga viṛddhitāḥ ।
 ulkayoh pārsvayastatra tasmānmadhyam vighya ca ॥
 lāñcā^{ha}yet-sarvakosthesu tatra satśūtrapaṭanam ।
 kṛtvā tatra bhavetkundaṃ satkoṇam sphuṭalakṣaṇam ॥

Having divided the rectangular design into nine equal parts, one should leave out half-portion of the extreme side squares. Fixing the centre of the design, ~~and~~ if the thread is revolved so as to pass through the whole surface, urta kunda will be formed. After dividing the mandala into ~~eq~~ eight equal parts ~~and~~, one should increase the measurement of certain ~~of~~ squares lying on both sides of the diagonals. Fixing the centre of each such square, one should mark it as ^{an} ~~the point of~~ angular point. ^{By} marking six such points on the design and and by joining them together, satkoṇa-kunda will be formed.

padmapatrasamam kanyam karnikadala samiyutam |
 gambhiram kintu tatkanyam dalagram darśayet-bahih ||
 caturvimsatibhāgāṃstu kṣetram kṛtvā purāt-khaga |
 ekabhāgam bahih-pāścāt-savatraiva vināśayet ||
 madhyātṛṇam grhṭvairam pāścāttaddikṣu lāñchayet |
 tatra tatsūtrasamīyogādastakṇam bhavet-sphutam ||
 kundesvetesu mantrajñāḥ prāguktam homamācayet |
 adhivāsakriyākālā bhūparigraha karmāṇi ||
 etatsamīkṣepataḥ proktam kuṇḍalākṣanamuttamam ||
 (iti sūmatkīraṇākhya mahatāntā kriyāpāde kuṇḍalākṣaṇaḥ pañcam
 pataḥ)

Adopting the same procedure padma kunda is to be
 formed. This type of fire-pit should be furnished with
 designs of lotus-petals, pericarp formed in a splendid manner.
 The front portion of the petals should be shown outside the
 circular design drawn at the ~~center~~ in the middle portion of the
 rectangular mandala. Then for, astāśia-kunda.
 One should divide the mandala into twenty-four equal
 parts. Leaving out one part on all sides, he should
 mark the central point of ^{eight} ~~certain~~ squares, selected in a
 particular way corresponding to eight directions. On

joining these eight points, astāśra-kunda will be formed. He who has not realised the exact nature of mantras should offer homas, varieties of which have been explained earlier, into the fire-pits formed in each direction. During the occasions such as adhivāsa, bhūparigraha (taking possession of land) homas are to be offered essentially. Thus the foremost and distinct features of fire-pits have been explained to you.

(This is the chapter on the distinct features of fire-pit the fifth of the kriyāpāda of the Kiranāgama mahātāntṛa.)

(Then the chapter on the rules pertaining to adhivāsa.)

Garuda -

adhivāsanidhiśśarva sūcito noditastvayā ।

bhumeḥ parigrahaṁ sthānam - evamevādi vadasva me ॥

Garuda -

Of the rules pertaining to adhivāsakriya, were indicated earlier. But they were not elaborately told by you. O, Lord, kindly explain to me about the matters like selecting and making use of a proper place for sacrifice, etc.

~~It is not possible to understand the large~~
~~number of rules, following which there~~
~~is great. And that is the interest~~
~~of the rules, which are - e.g.~~
~~relating to geography.~~

Bhagavān -

mahānaditātē ramye vane cōpavane śpi vā |
 parvatāgre ca vṛkṣe vā grīhe vā lakṣanānvite ||
 tatirāṣṣ lokya samāmurūṁ śhasmāṅgānavivṛjitām |
 gantōṣarādisalyairvā tyaktā syātprāgudakplavā ||

The Lord said :

A proper place for yajna or initiation ^{may} ~~can~~ be
~~be~~ selected near the bank of a great river or near a
 charming forest or grove or near a mountain or under
 a tree fit for yajñā. The place for adhivāsa may be
 selected in a house itself which is embellished with
 all necessary features. Having selected a proper place
 in one of the above mentioned ~~places~~ surroundings, the preceptor
 should examine the place. The selected place should be
 deprived of ashes, burnt things (charcoals), hollows,
 saline soil and other thorny shrubs and splinters. The selected
 place should be ~~even~~ slopy towards east or north.

varnairgandhaistathā || svādairanvita śobhanā bhavet |
 kundendrakopa hemāli - varnā - syād brahmanāditah ||
 grāhyājya raktagandhādhyā - mūtra vidgandhinī - kramāt |
 mudhurā trikaṣāyā ca kaṭukā svāduteti ca ||

The place should be splendid ^{and} beneficent. It is to be associated with suitable colour, odour and distinctive taste. The place becomes beneficent for the persons belonging to the four castes from brahmin etc, if it is with the colour of jasmine (kunda), indragopa, gold and black-tee respectively. If the place is ~~with~~ with the odour of ājya, red-sandal, urine and excretions, it can be taken by the persons of four castes - brahmin etc respectively. With regard to taste, if the place is ~~is~~ endowed with the taste of sweetness, astringency, pungency and sapidity then it becomes fit to be used by brāhmaṇa, kṣatriya, vaiśya and śūdra respectively.

evamurūmī kramadgrhya nābhimātramadhah khamet ।
 hastamātram purā khātrā pūrāṇe syācchubhādhikā ॥
 samā yā madyamā bhūmih kanisthā yā na pūrītā ।
 ākultyāśīvalthajaiḥ kāsṭhaiḥ kuryāddarpaṇa sannibhām ॥
 kṣtrā katāvrtāṁ bhūmim vastracchannāṁ tu kārayet ।
 pañcagavyena tām prokṣya khadgenollikhya tām-punah ॥
 evaṁ parigraho bhūmerastrayāge kṛte sati ।
 sauravighnavināśo vā gaṇayāgād bhaveddhuṃvam ॥

Thus, having selected a place according to the order of
 caste, one should dig up the ground up to the deep of
 navel. Having dug up the ground to an extent of a hasta,
 he should fill up the hollowed ground with the unearthed
 clay. The selected ground will be the most beneficent one
 if the unearthed sand is left over even after filling up the
 hole completely; it is of an intermediate quality if the
 unearthed sand is ~~as~~ well enough to fill up the hole;
 the selected ground will be of lower ~~and~~ standard if
 the hole is not filled up completely with the unearthed soil.

Having pounded the ground with a stick got from
 aśvalthā tree, one should make the periphery appear
 as clear as mirror. Then he should strew ~~over~~ the ~~gr~~
 grass ^{over} the surface of the ground and cover it with a

suitable new cloth. Sprinkling on the ground with pañcagavya the preceptor should scrape the ground with khadga mantra. The ground becomes fit enough for yajna, if asthayaḡa is performed. And, by doing ganayāḡa, the ~~s~~ selected place can be made to be efficacious in annihilating all kinds of impediments

Kārtike vāṣṭha vaiśāke caitrāṣadhe ca tadyathā ।
 candhāṅkagrahane caiva saṅkrāntau cottarāyaṇe ॥
 sadvārāyoganakṣatra yukteṣu hanyadhivāsayet ।
 rohinīśrāvaṇajyēsthā puṣyamūlottarātrayam ॥
 dhanīsthā-mṛgaśīrṣākhyaṣṭeṣāmekamī subham bhavet ।
 nāmnāiva sōkhanānyogān subhān tānnavivarjayet ॥
 tanevāsōkhanānyogān - nāmnādustān-vivarjayet ।
 grhīṇyadamṛtān yogān vāranakṣatrayogajān ॥

The consecratory ritual known as adhvāsa may be performed in the month of Kārtika or Vaiśāka or Chaitra or Aṣāḍha or during the time of lunar and solar eclipses. It can be undertaken even at the time of saṅkrāntis of uttarāyaṇa. Deciding the auspicious day in which propitious vāra, yoga and constellation synchronise, the preceptor should commence the activity of adhvāsa. Rohinī, Śrāvaṇā, jyēsthā, puṣya, mūla,

dhanīsthā, mṛgaśīrṣā - one of these constellations can be taken to be fit for adhvāsa. Yogas ~~are~~ which are with beneficent marks and which are capable of yielding auspicious results should never be abandoned. Yogas which are not beneficent and which are associated with inauspicious marks are to be ~~also~~ neglected. One should take amṛta yogas which are determined on the basis of the combination of good day and good constellation.



tada kṛtsnte śhivāsāṣṭāt- pañcagavya samanvitaḥ ।
 gomūtram gomayam kṣīram dadhisarpiḥ kuśodakam ॥
 kramātsadyādibhiḥ kuryād- gāyatrī yatkusodakam ।
 tenasarpikṣya tāmurīm sivatayena tāmpunah ॥

On the night of the auspicious day determined to be fit for the purpose, the preceptor should reside in the selected place taking with ~~him~~ pañcagavya with him. Urine of cow, cow-dung, cow-milk, curd and clarified-butter - all these five substances got from cow are collectively known as pañcagavya. The preceptor should also take with him kuśodaka (water consecrated with darbha). The besprinkling of pañcagavya should be done with sadya, vama, aghora purusa and īśāna mantras respectively. Kuśodaka is to be sprinkled with the accompaniment of gāyatrī mantra. After besprinkling the ground with pañcagavya and kuśodaka, the preceptor should further purify the ground with arghya-water.

mantraiṣṇannaddha dehaṣṭu soṣṇṣāṣṇāṅgulīyakaḥ ।
 uṣṇṣāṁ dhārayenṇyāsādūrdhvaṁ tu nṛpaśūpavat ॥
 dvādaśāṅgulaṁ uṣṇṣāṁ sitaṁ iṣṇāna dhārayet ।
 kṛṣṇaḥ khadgena kṛtvā kumbhaṁ samarcitaṁ ॥
 ratna^{garbhāṁ} ~~ratna~~ savasthāṁ ca pūjayet sthānam adhyagām ।
 ekocchāra cchivenaiva vardhanīm caṣṭrasamyutāṁ ॥

The preceptor should have his physical body
 accoutred with mantrakalas, wearing diadem (uṣṇṣā)
 on his head and paritra-ring on his finger. After
 doing nyāsa over his body, the preceptor should wear
 uṣṇṣā on his head in order to present a majestic
 and royal appearance. The diadem should be
 12 angulas in height and it should be in white colour.
 The preceptor should wear it on his head with Ṛṣāna mantra.
 After doing kumbha-pūjā, he should strew over
 the seeds of sesamum etc on the ground reciting
 khadga mantra. The kumbha, placed at the centre of
 the sacrificial ground should have been ^{furnished} ~~filled up~~ with
 all kinds of gems and be covered with fine cloth.
 Sivakumbha of this nature is to be worshipped with
 Sivamantra and Vardhanī kalasa is to be imputed with
 aṣṭamantra.

kṛtvā kumbhāni śivākhyāni tat kalpayetvighnanāśanam ।
 vandhanyām deśikō'strena kṛtvā dhārāni ghaṭānugām ॥
 pūrvato yāvadaśānyām sthāpya tām vikīropari ।
 śivāni bhavati tatsthānam śivendukiranaḥkṛtam ॥

Having designed Sivakumbha which is capable of
 thwarting all sorts of impediments, the preceptor should
 place Vandhanī kalasā on the left side of Sivakumbha
 with the accompaniment of aśramantha. Taking the Vandhanī
 kalasā in his hands, ~~the preceptor~~ and making the consecrated
 water contained in it to stream down, the preceptor
 should go round the sacrificial ground from east to north-east.
 followed by Sivakumbha. Then he should place them again
 on the vedika. By doing so, the sacrificial ground
 becomes auspicious, being struck and divinised
 by the rays of the crescent of Lord Siva.

pīṭhami prakalpya pūrvortani mūrtimat kalāśam nyaset ।
 brahamakṣiṣakakṛtya tataśśodhya kalādhvani ॥
 triyugmantu tato dadyācchitvāṅgāni kramānnyaset ।
 kṛtvā pratyakṣavanmārgam vadhanyāmāyudham nyaset ॥
 varmanāni vardhanīm cātha gandhapuspādibhirnyajet ॥
 ātmanyāsam tataḥ kṛtvā viśeṣārghya prakalpanam ॥

Then, having designed a lotus-pedestal as explained
 before, the preceptor should do nyāsa on the kalasa
 so as to make it appear in the form of Siva. Conceiving
 the form with brahma mantras, the preceptor should
 do ¹⁰ purification of kalādhvā. Then he should do
 ananyāsa by reciting anga mantras in due order.
 Making the adhva form of the Lord to be perceivable
 by exteriorising it with proper mantras, the preceptor
 should transmit the power of astra mantra to the vardhanī kalasa.
 Then he should worship it with sandal-paste, flowers
 etc, reciting kavaca mantra. Then, again doing
 karanyāsa and ananyāsa on his own body, the
 preceptor should prepare viśeṣārghya.

kṛtvā samīpūjya deveśam sthāṇḍile paṅkajespīvā |
 vahnēḥ prāguktasamiskārān kṛtvā vahnīm samuddharet ||
 carōśśrapanamuddhṛtya dakṣiṇāyām nayeddiśi |
 pūrvataḥ pāścimāyām sthāpayeccullimadhyagam ||

Having worshipped the Lord in sthāṇḍila or lotus-seat,
 the preceptor should do agnikāryā by executing all
 kinds of samiskāras in a manner explained before and
~~producing & make the fire~~ nourishing the fire with
 libations and offerings. For the preparation of sthālīpāka,
 the vessel in which caru (havis) is to be cooked should
 be placed on the culli (fire place) installed in the
~~east~~ south or east or west of fire-pit.

ullikhyāstreṇa tām pūrvam prokṣayecchivavārīṇā ।
 pramāṇenaśśanam vahnēdatvā sthālīm punarṇayet ॥
 kāyānyāśam tu mūlādhaḥ pratyagrā sudṛḍhā samā ।
 dhavya śiṣyādirūpeṇa kalpanīyam yatheccchayā ॥
 kṣālya khadgena tām pūrvam samiprokṣayābhyaṅgayeddhṛtā
 sthāpayedrudraśaktiā tu kalpya pītham tu pūrvavat ॥

Scraping the culli with astra mantra and sprinkling
 sivāṅghya-water over it and doing other samiskaras like
 kavaca and avakunthana, the preceptor should offer
 the seat ~~of~~ which is of the nature of pranava mantra
 to Sivāgni. Then he should place the earthen-pot
 (sthāli) over the culli. The earthen-vessel (sthāli)
 should be strong enough and endowed with regular shape.
 At the bottom, middle and top portions of the vessel
 are to be purified through the process of nyāsa. For the
~~pre~~ preparation of caṇḍī, the rice and other substances
 should be taken according to the number of disciples (to be
 initiated). All the materials are to be cleansed with
 khadga mantra and to be sprinkled and honoured with
 hṛdaya mantra. As explained before, idealizing a proper
 pedestal (sadulbhāsana) with . darbha, the preceptor should
 place the vessel on it.

angāntami nyasya yāgamtu tato bharyacya ghr̥tenatu ।
 payasā pūrayeddarbhair ghr̥te datvā śtralakṣaṇam ॥
 kāpilam tatpayah karyam-itarāni vā śivena tu ।
 tandulāśuśthalodbhūta hyabhāve vṛhisaṁbhavāḥ ॥
 cālanodghātanāni karma śivenoktāni hṛdāspi vā ।
 jñātvā svinnam tadāghāram syādabhyarcya ghr̥tena tu ॥

Then worshipping the Lord with layāṅga and bhogāṅga
 employing the saṁhita mantras, the preceptor should
 honour it with ghr̥ta. Placing darbha attributed with
 the characteristics of śivāstra inside the vessel, the
 preceptor should fill up it with milk. Milk to be used
 for caru is to be got from the cows belonging to the variety
 of kāpila. (tawny coloured cows). Pouring of milk into the
 vessel ~~and~~ other activities are to be done with śiva-mūla-mantra
 for caru, rice should have been collected from the auspicious
 fields. If it is not available, vṛhi kind of rice may be taken.
 While cooking the caru, ~~the act of~~ cālana (stirring up of
 caru with laddle) and udghātana (removal of the vessel
 from the cullis) are to be done with the accompaniment of
 śiva ~~or~~ ^{and} hṛdaya mantrā. Knowing the boiled condition of the
 caru, sitābhighāra or taptābhighāra is to be done
 honoured with ghee.

payasā pūrayed darbhair - mantraiṣṣyācchakti samijñakam ।
 uttāya tadadhaḥ paścācchiva samijñam punarbhavet ॥
 nātipakvam nacāpakvam yadi syādyādipañcatā ।
 nītvā samīpamagneṣtu sampātā hutimācaret ॥
 svetyagnau hetī carau kṛtvā bhāgacatuṣṭayam ।
 śivāgni-śivakumbhātma - śiṣyāṇām ca yathākramam ॥
 kṛtvā hōmam pranamyeśam datvā bālimathāḥ caret ।
 pañcagavyam carum datvā śiṣyāṇām dantādhāvanam ॥

Making use of darbha, the preceptor should fill up the vessel with milk accompanied by Sakti-mantras. Then he should take the vessel out of culli and place it on darbhas. Now the sthāli (with cooked caru) becomes possessed of the power and nature of Siva. The caru should neither be over-boiled nor ^{be} uncooked. If it gets over-boiled (atipakva), diseases will occur. If it remains uncooked (apakva), death will occur. Having taken so much care, the preceptor should place the vessel (sthāli) near (the western side of) the fire-pit and proceed to do sampātā hōma. Then pronouncing 'sva' into agni and 'ha' into caru, the preceptor should ^{do the offering of} offer the caru along with ghee. The caru should have been divided into four parts to be used for Śivāgni or Śivakumbha, the preceptor and the disciple. Then, offering hōma and saluting the Lord, the preceptor should do bali-offerings. He should bless the disciples and give ^{from} pañcagavya and caru and tooth-sticks.

dvādaśāṅgulakam siddham muktam tādhi daśāṅgulam ।
 kṣāurīkṣasamudbhūtamavakam nirvṇam dhṛdham ॥
 tannipātam vijānīyācchobhanāśobhanam punah ।
 purvottareśasampātāśśulho vā s to s nyathā śulho ॥
 aghoreṇānyathājate śatamaśtōttaram kumet ।

The tooth-sticks should be 12 angular in length in case of disciples belonging to siddha group and 10 angular in length in the case of disciples belonging to muktā group. These sticks should have been got from glomerous trees like udumbara, asvaltha, madhūka etc. They should be straight, uncut and strong. Considering the directions in which the used and thrown out stick falls down the preceptor should know the auspicious or inauspicious effect of the undertaking. Auspicious effect can be achieved if it falls down in the direction of east or north or north-east. Falling down of sticks in other directions is not indicative of good effect. But if inauspiciousness is indicated, the preceptor should offer 108 times with aghora mantra for the sake of alleviation.

Bhasmadarbhātmikāni śayyāni kalpya khadgena taissana ||
 śivādhyānasamāyukto maunanisthaśśucisvapet |
 teṣāṃ rakṣāḥ sinā prokṭā śikhābaddham tu varmanā ||
 śoḥhanāśoḥhanāni svapnāni jñātvāḥ samīkṣatato bhavet |

The preceptor should prepare a bed making use of
 Bhasma and darbha with khadga mantra outside the sacrificial
 hall. The preceptor should sleep along with the disciples, with
 his mind fixed on Lord Śiva. Observing strict silence and
 maintaining purity (both mental and physical) he should sleep
 near the ground. He should protect his disciples with astra
 mantra and should fasten their tufts with kavaca mantra.
 Getting up early in the morning the preceptor should decide
 upon the auspicious or inauspicious nature of the proceedings
 knowing the dreams that ~~appeared~~ occurred to the
 disciples last night. If the dreams are indicative of
 beneficent result, let him feel happy. If they are not
 indicative of good, the preceptor should proceed to do
 kṛomas for the sake of removal of inauspiciousness.

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nagāgra-vṛkṣa-hastyāśvāśroṇāni śragvilepanam ||
surāpānamasṛgyogaśśastam yaddadhilbhakṣaṇam |
govipramuni devānāṃ darśanam yadgurorapi |
rājya-cāmarachatrāṇi - bhūsthi-dhānya-samāgamah ||
tathā sa puṣpatāmbūla - mantrālābho gñisambhavaḥ |
toyaprestaranam yacca suśrāpnam kṣetadādikam ||

Dreams such as climbing on the top of a mountain or climbing on tree or elephant or horse, wearing garlands and wealth of flowers, besmeared with sandal-paste, drinking of divine liquor (surāpāna) or food, taking eatables and curd, etc are to deemed to be indicative of auspiciousness; likewise having a vision of cow, Brahmin, sage, deva, guru or preceptor, attainment of lordship over an empire, vision of royal insignia like camara, chakra, etc ladies etc, acquiring of wealth, to be blessed with flowers and tāmbūla, instruction on mantras, other things related to the gross elements like fire, water etc, having a repose in a bed etc - are considered to be suggestive of auspicious effects.

kharoṣṭrādhyāsitam yānamasastam tailalepanam ||
 darśanam kūrāsattvānām gehabhāngo ghatasya ca |
 paṇikāmagṇamathā śś tmanām kūpagarbhāntadhūmagam ||
 neṣṭametatsadaś svapnami hoṃs tra prokṭalakṣaṇam |
~~ś~~ akhiletu kṛsārāhye - tvadhivāsanake vidhau ||
 tataścotthāya kartavyo gehe yāgassalakṣaṇam ||

Citi sūmat-kiranāṅhye mātatantra kriyāpāde
 adhivāsa vidhiḥ sataḥ pataḥ)

Dreams such as mounting on ass, camel and on
 other vehicles like palanquin etc, anointment with oils,
 vision of evil beings, destruction of house, pot etc,
 getting drowned in the mine or in a well, appearance
 of smoke inside the house - all these and similar dreams
 are not deemed to be good. The preceptor should do
 hoṃs as enjoined in the scriptures, for the sake of
 extirpating the evil effects indicated by inauspicious dreams.
 All the ritualistic activities concerned with adhivāsa are to
 be dispensed with inside the sacrificial hall endowed with
 all the significant lineaments preceded by kṛsāna (a kind
 of sacramental rite)

(This is the chapter on the rules pertaining to adhivāsa, the
~~sixth~~ ^{sixth} of the kriyāpāde of the Kiranāgama mātatantra)

ATHA GRAHANIRMĀNA PĀṬALAH

253

(Then the chapter on House-construction)

Gaundak

Bhagavan śraddhayā prokṭa yāgo gohe salaksane।

divyādiprakramādgehami brūhi tatkrīḍisāmi śulham॥

Gaunda -

O, Lord, it was pointed out that yāga is to be done with all diligence in a house endowed with auspicious characteristics. Kindly explain to me the various types of houses good enough for all the four castes starting from & divjas etc, in due order.

Bhagavān -

dvātrimsat-hastasamīyukta-vistārasyāddvijālayah ।
 vistārat sodāśānīśena daighyam tasya prakalpayet ॥
 catuṣśālagriheṣvevami vistārat-pādatocchrayah ।
 vistārat-dvigeṇami daighyam ekāśākyutasya hi ॥
 vistāraśtrimīśatastrimīśattama kāryātha vīthikā ।
 yadyagrato bhavedvīthi uṣṇīnāma prakalpayet ॥

The Lord said -

A house of diya should be 32 hastas in breadth.
 Its length should be increased by sixteen parts of its breadth.
 This rule is applicable for a house furnished with
 four enclosures (śālas). The height of such a house
 should be equal to one fourth of its breadth. If ~~the house~~
 is for a house ~~of one~~ furnished with only one enclosure
 length should be equal to twice the measurement of its breadth.
 One of the various parts of a house known as vīthi should
 be constructed along its breadth, ~~for~~ lying on the ~~thirtieth~~
 part thirtieth part of its breadth. If vīthi lies ~~on~~ in
 front of the house, it is called uṣṇī. / ~~if it lies on its~~
~~hinder section, it is called āśrāga; if it lies on~~
~~either sides of the house it is called sāvasta. If vīthi~~
~~is constructed around the house, it is called sūsthitā.~~

paścātsavāśrayam nāma sāvastamī sā tu pāśvayoh ।
 samantādyadi sanjātā tadā susthitaṁ mucyate ॥
 daigḥasya sodeśāmisena gr̥hābhittim prakalpayet ।
 vistarāśtā^m bhāgena dvāram syāt- digunocchrayam ॥
 ucchrāye kṣetasanikhyāyā digunāṅgula sanikhyayā ।
 śākhādivayam tathā kāryam tathāivādumbarau samau ॥
 vedāśro nacakastambho vajro śtāśrayuto mataḥ ।
 divajrasodeśāśrastu vṛttastambha pranālakah ॥
 vibhājya navadhā stambhāni kuryāttadvahanāni ghaṭam ।
 kamalāni cottaroṣṭhe ca bhāgenaikena tatsamam ॥
 pakveṣṭakānāni nyāyoṣyam darujānāni yatheccrayā ।
 dhvajādyam tu gr̥he kāryam tacchubhānī^uṣṭkānirmitam
 navatrayodeśānyaiśca karairjñātvā vikalpayete ।
 vistarēnāsya daigḥyam tu gumayedgunitena tu ॥
 tadā śtāśtā parityāgāt- āyāsuddham gr̥ham bhavet ।
 catuṣśāla gr̥hānāni tu tatrāsnyā kalpanā matā ॥

If vīthi is constructed on the hinder section of the house
 it is called āśraya; if it lies on ~~its~~ either sides of the house
 it is called sāvastā. If it is constructed around the
 house it is called susthita. The wall of the house
 should be constructed with a height equal to one
 sixteenth of its length. The width of entrance should be

equal to one by eight parts of its breadth. Entrance
 should be with a height equal to twice the
 measurement of its breadth. ~~The~~ Its height may
 be increased in terms of hastas or ~~is~~ by the
 multiples of six angulas. Two sākas are to be
 constructed and likewise, two udumbaras. The roof
 must be buttressed by pillars. The four-angled
 pillar is called nucaka; eight-angled pillar is
 called vajra; similarly the house may be furnished
 with sixteen-angled pillar (divi-vajra) and circular
 pillar - pillars known as pranālaka. Dividing the
 height of pillar into nine equal parts, the section
 known as ghata ~~is~~ of is to be formed so as to
 cover ~~the lowermost~~ one part ^{at} in its lowermost portion.
 Similarly other parts such as kamala, oṣṭha etc
 are to be formed ~~a~~ on the uppermost part of the pillar
 each one covering one part of its height. Pillars
 may be constructed with baked bricks or ~~the~~ wood got from
 the suitable trees. ~~Flag-like designs~~ ^{Flags} ~~also~~ ^{the house} may be
 furnished with. flag-designs. Flags are to be ^{made} ~~formed~~
 with suitable bright cloth, its length being 9 or 13 hastas.
 This measurement may be increased or decreased. Length
 should be in multiples of its breadth. For the purpose of āyāsuddhi
 one should leave over eight parts of ^{its} length and breadth of the house.
 In a house consisting of four sālas, various parts are to be
 constructed in the following manner.

13-14

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prastāni - āgneyyāni syānmahānasam
 pūrvāyāni sūgrāni syānnirītyāni - āyudhālayam
 śayanāni dakṣiṇāyāni syānnirītyāni - āyudhālayam
 Bhogāni pāścimāyāni syādvīryāyāni dhānyasāncayam
 uttare dravyasamsthānāni - aiśānyāni devatāgrāham

(Various parts such as kitchen, bedroom etc should be formed in respective directions). Sūgrā (room for keeping wealth) should be in the direction of east; kitchen - in south-east; bedroom - in south; āyudhālaya (room for keeping instruments and weapons) - in the direction of south-west; dining hall - in the direction of west; stone-room (^{dhānya} ~~grāhā~~) - in the direction of north-west; stone-room for dravyas - in the direction of north; pūjāgrāha - (room for worship and yāgas) - in the direction of north-east.

If there is a room for a deity in the
 house, it should be in the direction of
 north-east.

trisālam vā dvīsālam vā gṛham śaivālaye bhavet ।
 catuṣśālāyutam cānyannandyāvartamiti smṛtam ॥
 śastam hiraṇyanābhākyam kūnam cottarāśālāyā ।
 suksetram pūrvayā kūnam śālāyā vṛddhitam matam ॥
 cullī dakṣiṇayā kūnā śālā ṣṣ cānya vinasinī ।
 yatsyādaparayā kūnam paśyaghnami tatsutāntakṛt ॥
 siddhārtham tadbhavacchubham yāmyam varayutam yadi ।

Houses belonging to ~~the~~ ^{devotees} ~~the~~ ^{of} Śaivas
 may be furnished with three or two enclosures.
 There is another type of house known as nandyāvarta
 which is also endowed with four ~~so~~ enclosures.
 The house which is without an enclosure on its northern side
 is known as Hiranyanābha; the house for which there is no
 enclosure ^{on} its eastern wing is known as suksetra;
 this type of house will effect prosperity. The house which is
 without an enclosure on its southern wing is known as cullī;
 this will effect the ~~destruction~~ destruction of ^{house-owner;} ~~wealth~~;
 The house for which there is no enclosure ^{on} its western
 wing is known as paśyaghna; this will effect the
~~destruction for the~~ cessation of descendants and progeny
 The house ^{which} has been embellished with grotesque structure
 on its southern side is known as siddhārtha ~~is~~ extolled
~~to be~~ ^{as} very much auspicious one.

pāścimottara saṃyuktam yamassūrpantu mṛtyudam ।
 udakpūrayutam geham dandākhyam dandakārakam ॥
 pūrayāmyayutam geham pānākhyam kalahapriyam ।
 pūvāparayutam geham cullīnāmārthanāsakṛt ॥
 dakṣiṇottarasālaikam kālasamijñam virodhakṛt ।

The house which is furnished with an enclosure lying along the diagonal joining north and west is known as yama ~~with~~ and this is of the nature of effecting cessation; the house with an enclosure lying along the diagonal joining north and east is known as danda and this ~~is of the nature of trouble-giving~~ will create troubles and miseries. The house with an enclosure lying along the line joining east and south is known as pāna; this is of the nature of creating quarrels and enmity. The house with an enclosure lying along the line joining ~~no~~ east and west is known as culli; this is of the nature of effecting the destruction of wealth and prosperity; The house with an enclosure lying along the line joining south and north is known as kāla and this is of the nature of creating enmity.

21-23 ca)

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ekāśālāyutasyāsyā dikṣudvārāni vidikṣu ca ।
 ekāikasyām bhavantiyatra dvārāṇyastāstāsaṁkhyayā ॥
 pūrvādikramayogena raudramīśam bhayāvaham ।
 parjanya stūcalatvam syāt - jayāṁkhye vijayo bhavet ॥
 mahendrasyaścchriyo vrdhhiḥ pratāpo bhāskare mataḥ ।
 satyena dharmasīlatvam bhramise ca kalaho mataḥ ॥
 antarikṣe na kiñcitsyāt - dakṣiṇāyāmataśīrye ।

For a house consisting of only one enclosure entrances shall be constructed in different ways so ~~as~~ to face main directions ^{and} intermediate directions. ~~There are~~ ^{right} ~~these~~ entrances may be formed in each direction ~~sixty four types of entrances~~ some of which are auspicious and some others inauspicious. (The nature of auspiciousness and inauspiciousness is determined on the basis of vāstū vidyā). According to the Vāstūśāstra, the entrance constructed at the place of Īśa (one of vāstūdevatās) will create fearness; Entrance at the place of Parjanya - ~~is~~ will effect an indisposed state to the house-mistress; at the place of Jaya - victory; at the place of Mahendra - growth of riches; at the place of Bhāskara - valour and courage; at the place of Satya - virtues and disciplines; ^{at the place} Bhramisā - quarrels; at the place of Antarikṣa - neither auspicious nor inauspicious. So far, with regard to the direction east. Then listen to the nature of entrances lying along the direction of south.

* where is Īśa, where is vāstūdevatās. please include a list of these devatās in the next page. I will help the reader.

~~antavikse na kinēitayāddakṣināyāmetassīnu~~ 1
 agnāvagnikṣayami vidyāt- pūṣnidānami sukhami bhavet 11
 vitalki mitranāsitvam kṣayo'srthasya grhaksate 1
 yāme mṛtyukṣayami vidyādgandhave śrīdhanam yaśah 11
 śilpītvami bhrīgusamjñe syāt- mṛge punistvam bhavet punah
 ayusyam nairte deśe prīti- dauvārike matā 11
 sugrīve kṣi^{adhi}vr~~te~~ssyāt- puspādante dhanāgamah 11
 dvāre vāruṇasamjñe syāt- pustirārogyatā bhavet 11
 asure'srthakṣayam vidyācchoṣe śoastu kevalah 1
 pāpayaksmami pātassyāt- uttarasyāmatassīnu 11
 roge rogo mahānāge mukhye vai mukhyatā bhavet 1
 bhallāte vā'srtha vṛddhistu some syādvṛddhirāyusaḥ 11
 ṛgdvāretu kṣatrami syāt- aditau mativardhanam 1
 ditidvāre hi mānam syāt- jñātva hyevami śulhāśulham 11
 niveśo mandiras^{ai}yevami kaitaryami śobhanami sadā 1

. Entrance at these places

Entrance at the place of Agni- fearness on account of fire or ^{fire-accident}
 at the place of Pūṣnidāna - happiness; at the place of
 Vitalki (Dhātā) - annulment of friendship or friends.
 at the place of Grhaksata - decay of wealth.
 at the place of Yama - fear of death; at the place of
 Gandharva - wealth, ~~for~~ abundance of provisions and fame;

at the place of Bhṛngā - dexterity in arts ; at the place of
 Mygarāt - progeny; ^{then, with regard to the direction of west ;} at the place of Nirvuti - longevity;
 at the place of Vauvārika - love and affection ;
 at the place of Sugrīva - growth of cultivation ;
 at the place of Puspādanta - accumulation of wealth .
 at the place of Varuṇa - nourishment and healthiness .
 at the place of Asura - decrease of wealth .
 at the place of Śosa - ~~withering away~~ emaciation ; dryness .
 at the place of Pāpayakṣma - downfall . Then listen to
 the nature of entrances along the direction of north .
 At the place of Roga - diseases ; at the place of
 Māhānāga - neither auspicious nor inauspicious
 at the place of Mukhya - prominence ; at the place
 of Bhallātā - growth of wealth ; at the place of
 Soma - longevity ; at the place of Rik - feebleness
 or decay ; at the place of Aditi - growth of knowledge
 at the place of Diti - a right state of honour .

Thus , knowing the auspicious and inauspicious
 effect of the entrances occupying a particular position , one
 should construct them with all carefulness . Having
 constructed the house , the owner should perform 'gṛhapraśesa
 with the accompaniment of auspicious rites .

318- 32 a

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Garuda -

Bhagavan prastamaisānyāmi devatāyanami grham ।
tadgrhami kīdāsam śastam brūhi me tasya karsanam ॥

Garuda -

O, Lord, it was told earlier that pūjāgrha ^{should} be formed in a house in the direction of east. What type of pūjāgrha is extolled in the Scriptures? Kindly elucidate the specific characteristics of pūjāgrha.

32a- 33

Bhagavān -

caturāśra samam kuryādvisvak syādyāgamantapam ॥
navatridaśa hastam vā kathā sapta dāśāt makam ।
ekavimśali hastam vā sapta vimśa mathā / pi vā ॥

The Lord said:

Pūjāgrha should be ^{in a} ~~in a~~ rectangular shape. It should have been levelled evenly on all sides. The length may be ~~not~~ taken in different ways — it may be constructed with a length of 9 or 13 or 17 or 21 or 27 hastas.

34-35

pūrvottaragataissūtrair - vibhājya navabhāgikam |
 dvau dvau bhāgau ~~pa~~ paityajya konāmīsau savatassamau ||
 catvārah konabhāgāssyur - bhāge syātsvāntarocchitam |
 talasthāpanamākhyātām talām kumbhasamanvitām ||

The ~~inner~~ periphery of pūjāgrha should be divided into nine equal parts by the lines proceeding towards east and north. Two squares of each corner should be left out. Alternative squares ^{should} ~~are to~~ be heightened a little. Various constructions like tala and kumbha should be formed ^{on} ~~inside~~ the upper section of the mantapa.

kilakagrahanairyuktā kāyāṣṭreṣṭya ghaṭānītā ।
 tula cpatulā yā tu mahatī ca tula bhavet ॥
 sārḍha bhāgo cchritā durdhvam - upastāmbhāśca yojayet ।
 tadānanta pramāṇam syāt - ekabhāge bhavet - ghaṭam ॥
 trilbhāgat - hastamutsedhāt - bhaktirbhavati sarvataḥ ।
 kunyādvā pāścimadvāram daksinam pūrvameva vā ॥
 madhye tadbhāgamātreṇa sapta vimśat - tadāṅgulam ।
 dvātrimśadatha sat-trimśat - aṣṭātrimśadbhavadāyathā ॥
 aṅgulāni bhaveddvāram vimśat - pañcāṅgulāni tu ।
 vistarāḥ dhasamam daighyam kāyam vā digunocchrayam ॥

Tula, upatula

Tula and Kumbha and other parts are to be
 firmly joined together with wedges and nails made of
 wood and adorned with designs of lotus, ghata, etc. These
 should be propped up by ~~secondary pillars~~ & upastāmbhas
 which may be constructed with different measurements.
 The ghata should be constructed in so as to occupy
 one part (one square out of 81 squares). Around the room
 wall should be raised with a height equal to one third of
 its length. Entrance of pūjāmantapa may be constructed
 in the direction of west or south or east. It should
 be formed ~~on the~~ along the middle of the extreme row
 (consisting of 9 squares) its breadth being 27 or 32 or 36 or
 25 angulas, length being one and half times greater than the breadth
 and height being twice its breadth.

vīthika hyekalāgēna kartavyā bāhyatassṭhita ।
 pakvestaka tñācchannā kartavyā jālakānṛtā ॥
 vicīṭharandhra samiyuktam sakavā tārgalānṛtam ।
 madhyastambha-vihinam vā kartavyam devatāgrham ॥
 tūlāgēna tūlāyogah kartavyah konasamiyutah ।
 pūrvavat-stambhakṛtityādi-kalpanam tatra kārayet ॥
 kṛtistambha samovā syān-mantapa vāsthavā grham ।
 evamuddesātah ^{kṛyātami} ~~kaṇḍa~~ grhamantapa laksanam ॥
 tasminnaiyam vidhe sthāne laksanoktam likhet puram ।
 etadāgama samisiddham - āgamo'pi śivoditah ॥

Citi sūmat-kīranākhye mahatāntre kṛyāpāde
 grhamimānapatalassaptamah)

Along & one row, the portion known as vīthi
 should be constructed, ~~lying~~ so as to ~~be~~ ^{lie} on ^{the} outside outer
 side of the brahmasthāna. It is to be built with baked bricks
 and covered with grass or reeds; it is to be provided
 with windows consisting of holes of different forms. Also
 it should be provided with doors, bolts and bars.
 Pūjāgrha may even be constructed ~~in a different manner~~.
 without central pillars. Tula may be formed

~~So this~~.

so as to occupy three ~~sides~~ squares, provide them with angular designs. Wall, pillar and other decorative designs should be constructed in a manner explained before. The internal mantapa may be constructed so as to be on ~~same~~ level with the wall or pillar - or ~~with~~ " Thus the distinct features of pūjāgrha have been illustratively told to you. Inside such a place one should construct a particular design (mandala) for the purpose of worship. All these particulars have been declared in the Agamic Scriptures which are ~~the~~ very pronouncements of Lord Śiva Himself.

(This is the chapter on house construction, the seventh of the kṛiyāpāda of the Kīranāgama mahātāntṛa)

ATHA MANḌALA VIDHIH

(Then on the scheming of mandala)

gaurāḥ

sūcitāni maṇḍalāni deva nṛtāni vistarato mama ।
yatsūtram rajaso rūpāni sarvametat- brahmi me ॥

gaurāḥ -

O, Lord, drawing of mandala was pointed out earlier.
But it ~~was~~ has not been elaborately told.
Kindly explain to me the necessary implements like thread,
powder, etc., and various parts of a mandala.

Bhagavān-

śānakārpāsajam kṣauma-kūśa-valkela sambhavam ।
 granthiyādi-rahitam kāyam mālādviguna tantuvat ॥
 mandalam sūtrayātrena śanikūm kṛtvā tu madhyataḥ ।
 śanikavaḥ khādirāḥ kāyāśśaiśśūpa dvādaśaṅgulāḥ ॥
 adhokāge tṛtīye tu catuśśreṣṭhataḥsamāḥ ।
 aṣṭāṅgula parīṇāḥ vṛttāvakraśśubhā-dīdhāḥ ॥

The Lord said:

Threads to be used for drawing mandalas should have been made of hempen string, or cotton thread or silken thread. Kūśa (darbha), and ropes made of bark may also be used. Threads to be used for designing mandalas should be bereft of knots. These may be formed by twisting two strings together to appear like a garland. Fixing a peg at the centre (or at any desired place) and revolving the thread, mandala shall be formed. Peg should have been made of khādira tree or śaiśśūpa tree, its length being twelve angulas. ~~Its third part at a height of~~ ~~its bottom should be in rectangular~~ ~~the third part above its bottom portion should be in a rectangular~~ ~~shape, its measurement being three or four angulas.~~ The remaining part should have been whittled evenly. The peg should have a thickness of eight angulas; its ~~show~~ upper portion should ^{be} in round ~~the~~ shape; should be straight and strong.

prāksūthami prathamami kṛtvā punastatkarasamimitam ।
 lēna matsyadrayami kāryam daksīṇottara-gatam punah ॥
 tatra tatprasṛtam kṛtvā yatheccchātastadanikayet ।
 tasmāt-tatkonagam kṛtvā vedāśrami kṣetramucyate ॥
 catuṣṣat-astahastam vā ṣoḍaśātmaxameva vā ।
 bhāgatrāyam tataḥ kṛtvā ekakam cāstadhā punah ॥

To ^{design} ~~draw~~ a mandala, one should first ~~now~~ draw
 a line ~~in east-west~~ from west to east, its length
 being one hasta. ~~with~~ Using the thread and peg,
 two points are to be marked one on the southern side
 of prāksūtra (i.e. the line drawn earlier) and the other
 on the northern side of the prāksūtra. Similarly, based on
 those points, four more points should be marked ~~so~~
~~which lie on the four corners of catuṣṣat mandala.~~
 two of them lying on the northern side of prāksūtra and
 the remaining two lying on the southern side of it. These
 are the corner points and by joining these points together
 using the flour-soaked thread, a rectangular mandala
 shall be formed. This mandala may be drawn with a
 measurement of ~~4, 6, 8, or even 16~~ 4, 6, 8, or even 16 hastas.
 After dividing the mandala into three bigger parts, one
 should naticulate each part into eight equal ~~squares~~ parts -

A diagram of the construction of
 mandala would be a nice addition.

caturbhūḥ kamalaṁ bhāgav-ūthika tatsamā bhavet ।
 vīthyardhena prthakkāryam devatāḥ varānam bahiḥ ॥
 dvārāni padmamānani tadānigenaiva vartayet ।
 exalbhāgasamam kamtham kapolaṁ vartayet tathā ॥
 upakamtham tathāḥṣṣ vartya śeṣam śobheta gīyate ।
 evam syāddvārāvinyāsaḥ padma-vidyeshvarān-nyaset ॥
 tiryāgnāgrotphala-samisthānāḥ pūjyāḥ pramathānāyakāḥ ।
 lokeśāḥ svastikāḥ pūjyāḥ caturbhāga vivarjitāḥ ॥
 tadbhāgye tiguṇam kāryam laksanena suvartitam ।
 alhava bindutaḥ kāryāḥ - tathā pūjyāḥ śraṇāṇjraḥ ॥

Four rows ~~in the middle portion~~ at the centre of mandala
 are to be ~~to be~~ left out for the design of lotus. ~~Next~~
^{Four} ~~Four~~ rows ~~from~~ constitute a part known as vīthi.
^{Two} ~~Next two~~ rows are for āvarana devatās. Four
 rows (square) are for ~~a~~ the entrance; one row for
kamthā and one row for kapola. Remaining rows
 are meant for upakamthā. Scheming the rows in
 this manner, mandala should be formed to look
 beautiful and auspicious. Arrangement of squares should
 be done in this way. Astavidyeshvaras are to be identified
 in the lotus design. Ganas are to be identified

~~padmam~~ ~~kr̥tā~~ ~~tu~~

In utpala-designs, drawn around in another row. Lakṣapālas (or Dikpāśakas) are to be identified in svastika-designs drawn around in the next row. Then leaving out four rows and counting the squares three by three, one should fix the row for the placement of daśāyudhas.

13-14

padmam kr̥tā caturdhā tu prāgamisē karmikāni likhet |
 dūtīye kesarāṇyamisē tṛtīye syāddalāṣṭakam ||
 caturtho tu dalāgrāni bahyam tatparivārinā |
 kr̥tā tadvarṭayitvairāmi rajāmsi vinipātayet ||

The interior of the mandala where lotus-design ~~is~~ has been formed should be divided into four equal parts. The innermost first part constitutes the pericarp of lotus; ^{in the} second part ~~the~~ filaments (kesaras) are to be drawn; the third part eight petals are to be drawn; and in the fourth part the tips of petals are to be drawn. (Utpala-designs and svastika-designs also should be formed, following a definite procedure). Having drawn various designs in this manner, one should sprinkle ^{over} ~~over~~ the powder of ~~variegated~~ different colours according to the following scheme.

yava-gothūmajaiscūrnais-śāli-tandulajaisitam ।
 dhātusindūrajami raktami mṛdāḥ pakvestakairbhavet ॥
 kṛṣṇam rajastūśair-dagdhairanigāraiṇā sucūrnitam ।
 haridrāsambhavam pītam gainikodbhavam eva vā ॥
 haritam cūrnitāḥ patraiḥ - haritaiḥ tatprakalpayet ।
 rajah kāyam yathā proktam yathā sambhavaḥ s̥pi vā ॥

Colourful powder is to be ~~for~~ ~~prepared~~ made in the following way. ~~the~~ white powder can be made by pulverising the grains like yava, ^{wheat} ~~gothūma~~, or rice etc. Red powder - by pulverising red ore and other ~~red~~ coloured minerals. Burnt ~~ch~~ husk and powder of charcoal can be used for black colour. Yellow powder can be made ~~&~~ by crushing turmeric pieces or gainika (a kind of chalk). Pounding the green leaves, green powder can be ~~made~~ got. If not in this manner, colourful powders shall be prepared in other ways also ~~based on~~ using available materials.

rekḥāntarāṃ yavāṃ jñeyāṃ sthāulyāṃ madhyāṅgulīkramāt ।
 kanīṣṭhāntāṃ prakartavyāṃ rekḥā-nyūnādhikāṃ vā ॥
 karṇikāṃ pīṭikāṃ kuryāt-sitā vāpīha bījīkā ।
 keśarāṇi vicitrāṇi mūlamadhyāgradeśataḥ ॥
 svetaraktāṇi pītāṇi kramāt-kṛtvā munāṇi vā ।
 dalāṣṭakāṃ sitāṃ kāryāṃ-aruṇāṃ vā prakalpayet ॥

Lines and cross-lines should be drawn evenly,
 without any projection or depression. Thickness of each
 line may be about yava, or may be equal to the
 thickness of middle finger or little finger. Pericarp of
 the lotus-design should be coloured with yellow powder.
 Seeds of lotus - ^{with} white powder; with regard to its filaments:
 lower section of the filaments - ~~is~~ with white powder.
 middle section of the filaments - with red powder.
 upper section of the filaments - with yellow powder.
 If not in this way, the filaments may be coloured with
 red powder only. Eight petals should be ^{be} coloured
 with white or red powder.

toya-tejo-dharā-vāyu varṇā hyāgneyamāditah ।
 tsānānteḥ bja koṇāssyur - haritena dalāntaram ॥
 prativārana renkhā syāt - sitā pīthasya bāhyatah ।
 kāryāni śuddhapātrāni kartavyānyarunāni vā ॥
 śābalānutpalāni syṣṣvastikāni sitāni tu ।
 astrāni citrānūpāni kartavyāni yatharthatah ॥
~~re~~ rajah pātoḥ pasavyena mustyā vāḥ the karāgrajaiḥ ।
 (kanyavalāsukenā) the śthandile vā kriyāśśulhāḥ ॥
 punamevami vidhami kalpya pāścānmantraganān-nyaset ।

the central portion of

~~then~~ the south-east corner of the mandala (where lotus-design
 is shown) should be coloured with white powder; south-west
 corner - with red powder; north-west corner - with yellow
 powder; and north-east - with black powder. All the
 lines lying outside the pīthā (i.e. lotus) should be
 coloured with white or green ~~and~~ ^{or} red powder. Utpala-
 designs may be coloured with powder of different
 colours. (variegated colours). ; Śvasṭika - designs should
 be coloured with white powder. Daśāyudhas should be
 formed with variegated structures as explained in the
 Scriptures. Sprinkling of powder should be done in leftwise order by
 making it to fall down from ~~clenching~~ the fist or by making it to fall down through the finger-tips
 Sprinkling of powder may be done even by virgins or with a special kind of
 apparatus designed for the purpose. Thus, having fashioned the mandala
 in this way, the preceptor should do mantra-nyāsa over the
 surface of the mandala

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pūrvokta nyāsa sannaddho mahakharana-śrūṣitaḥ ॥
 abhārat-śraṇmayīm śrūṣām gandhamukhyām prakalpayet ।
 anantam kalpayecchuddham pāśacchedādikām nyaset ॥
 pītām ca karnikā padmām śuklām syāccitra kesarām ॥
 tanmadhye sūthitām mūrtim kalpya mantramayīm puṇah ॥

The preceptor, keeping himself accoutered with various kinds of nyāsas as mentioned earlier, should wear the symbolic ornaments such as diadem (uśnīsa), ear-ring etc. If these are not available, the preceptor may use garlands. He should ^{have} anointed his body with sandal paste and other fragrant unguents. Having attained fitness in this way, he should do fashion anantāsana at the centre of the mandala. Then pranava nyāsa is to be done. Yellow coloured pericarp, lotus petals, filaments depicted in various colours — all these parts are to be identified with particular mantras as enjoined in the scriptures. At the centre of the lotus, mūrti nyāsa* is to be done. (mūrti nyāsa - idealizing the figure of ~~part~~ the deity to be worshipped with particular mantra)

āvāhanam pūṇahkāryam vibhūtvā dāṛṣṭīm nyaset ।
 vācya vācaka yogenā mantrastacchartigo ganah ॥
 dināni tena ruddhena sarvametat kṛtām bhavet ।
 paramārtham na kiñcitsyāt- tathā ca vidhipūranam ॥
 kṛtvā yāgādikān mantrān- bhogasthāneṣu vinyaset ।

Then 'āvāhana' is to be done. If it be said that
 omnipresent deity cannot be invoked ~~as~~ to a particular place
 it is not so. Mantras always ~~bring out~~ effect the desired
 purpose through the union of sense and word
 (vācya vācaka samyoga). The real sense of a
 particular mantra of a deity is the deity itself. The
 deity is invoked through the employment of āvāhana
 mantra which makes the deity, ~~the~~ which is the real
 sense of mantra, to animate ~~a~~ the image. The
 presence of deity in a particular place need not be taken
 in its strictest sense. Each mantra bears its fruit
 based on the accomplishment of ritualistic process
 not involving any violation or discrepancy! Having formulated
 the ^{avāha} ~~particular~~ ^{avāha} mantras according to the mulamantra of
 a particular deity the preceptor should do the nyāsa of
 these mantras in respective places.

Please do this
 then in form of
 1. 2. 3. 4. 5.

Īśāni sphāṭikavān madhye pūrve kanavannaram ||
 dakṣiṇe śāṇṇavadvāṇi saumyaṁ vāmaṁ kuṣumdhavat ||
 pāścīme candravajjātāṁ hyāgneyyāṁ hṛdayāṁ sitāṁ ||
 dhūmāṁ śiṣṭāṁ tṛtīyāṁ nairṛtyāṁ cūḍikāṁ sitāṁ ||
 kṛṣṇāṁ tanūtrāṁ vāyavye kṛdāṁ kalpāgnirudhāt ||

With regard to the worship of Lord Śiva, ^{five brahma mantras} ~~to his five~~
~~faces~~ and five ~~an~~ aniga mantras ~~should~~ be worshipped
^{at} ~~assigned~~ particular places. Now listen to its procedure.

Īśāna mantra - centre of the lotus - crystal colour.

Tatpuruṣa mantra - eastern direction - golden colour

Aghorā mantra - southern direction - black colour

Vāma mantra - northern direction - saffron colour

Sadyojāta mantra - western direction - colour of moon.

Hṛdaya mantra - south-east direction - white colour

Śiva mantra - north-east direction - smoky colour

Śikhā mantra - south-west direction - white colour

Kavaca mantra - north-west direction - black colour.

Astra mantra - in all directions - as red as
 Caruṇa (the lotus) kalpāgni.

Please say with me so help me to do this
 with pure heart.

nyastivāśnantāni purassūkṣmāni nyaset paścācchivottamam ।
 ekaneṭraikarudrauca trimūrtim sūgalaṃ nyaset ॥
 śikhandīnāni ca vidyeśān - naktān - pītāmbharān - nyaset ।
 suddhāvaidūryavaccāṇḍāni nandināni padmarāgavat ॥
 karitastū mahākalo bisinī - kunda - candharat ।
 pravālakendrañilāṅko lokesāśca kramoditāḥ ॥
 nyastivā vajram nyaset chakṛim dandam khadgam ca bandhanan
 dhvajam gadāni trisūlāni ca padmāni cakrāni ca vinyaset ॥
 vicīṭanūpāḥ kāryā ye lokesā niyata yathā ।
 lakṣaṇoktēna yatnena vilikhyāstrāṇi pūjayet ॥

(iti sūmat- kīrtanāḥ mahatāntre kriyāpāde
 mandalanidhirastamah pataleḥ)

Then vidyeśvara nyāsa should be done in the
 following order and process. 1) Anantēśa 2) Sūkṣma
 3) Śivottama 4) Ekaneṭra 5) Ekarudra 6) Trimūrti
 7) Śīkanṭhā and 8) Śikhandin. Aṣṭavidyeśvaras
 are to be meditated as having of red complexion and
 dressed with ~~yellowish~~ garments of yellowish-white colour.

with regard to ganas who are to be identified in ~~svastikas~~ ^{utpalas}, Candésvara is of the colour of pure vaidurya. Nandin - colour of padmarāga. Mahakāla - green colour. Lokapalas who are to be identified in svastikas are ⁸ of ~~following~~ endowed with the colours of lotus, kunda (jasmine) flower, moon, coral and indranila.

Vajra, Śakti, Danda, Khadga, Pāsā, Dhruva, Gada, Trisūla, Padma and Cakra - these are the ten weapons ~~to~~ to be identified ~~also in~~ ⁱⁿ the ~~row~~ extreme row. These are to be fashioned in the same way as lokapalas are depicted - as ~~for~~ of having same form and colour as lokapalas corresponding to each direction. Having designed each weapon according to its lineaments ~~as~~ explained in the scriptures, the ~~shoul~~ preceptor should worship these weapons, ~~C~~ during the time of ~~initiation~~ initiation.

(This is the chapter on the scheming of mandala the eighth of the Kriyapāda of the Kiranāgama mahātanta

* Please say little more for clarity

ATHA DAŚĀYUDHA LAKṢANA VIDHIH

(Then on the distinct features of ten weapons)

gaurāḥ

astrānām lakṣaṇāni deva sūcitāni noditāni sphuṭtāni

tatsamāseṇa me brūhi kālagavāpahāraka ॥

gaurāḥ

O, Lord, the vanquished of the god of death!
the characteristic ^{designs} ~~formations~~ ~~forming~~ of ten weapons
^{were} ~~was~~ hinted at earlier. But the procedure of
constructing the form of each weapon in each ~~direction~~
has not been vividly told. Kindly explain the procedure
of designing each weapon in each direction, providing
with all ^{the} necessary details:

Bhagavan-

Hastamātrakṛtam kṣetram daśabhāgakṛtopari ।
 bhāhyato madhyasūtram tu tyaktvā bhāgatrayam trayam ॥
 ulhayoḥ pārsvayorgrhya bhṛāmya khaṇḍenduvadbhavat ।
 dvāvamisau bhāhyastatyaktvā dīrghau tatpārsvayordvayoh ॥
 madhyabhāga catuṣkena madhyaśṛṅgam yathā dalam ।
 tathā tadvarṭayitvāmīsaisṭulhīśṛṅgadvayam bahih ॥
 ulhayoḥ pārsvayorh kāyam tiryagrekhaśuvartitam ।
 kṛtvā tammadhyataḥ padmam śeṣa rekha vināśayet ॥
 varjayitva rājo dadyācchūlam padmam prakalpayet ।
 madhye rekha sitā kāyā yā rekha pārsvayordvayoh ॥
 sitena naktavarnena sañchādya kulīśasya tu ।
 madhyam pītena sañchādya viśṛṅgam haritam tatah ॥
 madhyam vā haritam kāyam pītam śṛṅgadvayam bhavet ।
 indrarūpam vā sarvam kāyam śakrāstramujjivalam ॥

x

[Note : Translation of each & every verse
 is not attempted here . Since this chapter, which
 stands unique in the sphere of Śivāgamee
~~corpus~~ corpus and for which no other
 passage or treatise is available for comparison

and corrected understanding, seems to have been vitiated with bewildering designometric informations. Its ambiguous scheming of designs thwarts every attempt to bring out the exact purport of each verse. It is clear that this chapter is impregnated with lot of informations with regard to the designs of ~~ten~~ weapons, which are to be worshipped at the extreme row of a mandala. But these informations and procedures are not clear enough to be practised actually. ~~Abstracting from~~ What is done here is only the classification of the chapter according to its subject matter. However, main theme of each section has been given ~~in~~ briefly. Failure in providing a complete translation of each verse is regretted.]

x

Verses : 2-8

This section deals with the construction of the design of Vajrayudha. Dividing a rectangular mandala ~~is~~ drawn with a measurement of one hasta one should construct various designs such as

demimoon, lotus, trident ~~and~~ Śynga ~~et~~ etc.
~~const~~ After forming these designs with the help of
 lines and cross-lines, ~~the~~ colouring of each design
 is to be done. Kulisa - in white colour, lotus
 and central portion - in yellow ^{or green colour;} ~~colour~~; Śyngas - in
 green or yellow colour. All other portions, apart from
 these designs are to be in ~~green~~ ~~or~~ the colour of
 Indra.

caturbhāgam pūrakṣetrami - ekaikam pārsvataḥ punaḥ ।
 bhāgamekam parityajya bahiḥca pārsvayordvayoḥ ॥
 nirgamami dvigunam kṛtvā kṣetram grāhya satatpunaḥ ।
 saptaḥbhāgakṛtami kṣetram kṛtā kṣetrami tridhā punaḥ ॥
 tiryagbhāgam surekhābhḥ - tatkṛtvā dandamūlataḥ ।
 yo bhāgastatra budhnamī syāt - vṛttamī tatsamabhāgataḥ ॥
 grāhya tatsaptamamī bhāgamī ~~ḥ~~ budhnasyordhvamī tadanikayet ।
 kṛtvā tu madhyamam sūtramī bhṛāmya khandenduvat punaḥ ॥
 ukhayaḥ pārsvayoḥ kṛtvā tasmātssthānamī nyasetkramāt ।
 yāvat - tadbrahmasūtrāgrāmī ukhayaḥ pārsvayoḥ samam ॥
 dandasyobhayaṭaḥ pārsve tyaktvā bhāgadvayamī trayam ।
 bhaveddandastadagre syāt - tadardhamī nirgamam bahiḥ ॥
 sūtramī tannmadhyagamī kṛtvā tasyādho gandikā bhavet ।
 madhyabhāge tu padmamī syād - brahmapadhnopariśṭhitam ॥
 brahmassthānasya madhye tu yathā syān madhyataḥ ^{śruṭā} ~~śrutiḥ~~ ।
 kṛtvairivamī nāśayedrekhamī śeṣāmī paścādivarantayet ॥
 brahmanekhā sitā kāryā tasya tatpārsvayorapī ।
 dvayoryatra sthītā rekhe kṛṣṇa varnena kalpitā ॥
 raktagarbhasya dandasya gandikā karitā bhavet ।
 naktamī padmamī śrugaḥgrāmī ca vartayet - tatprayatnataḥ ॥

pārsīrarekhāḥ | thavā nakte pītam garbhāṁ prakalpayet |
 althavā tatsvarūpeṇa vahnēssarvāṁ vāṁstapet ||
 prakṛtmetat-sruṅgāgāraṁ vahnīśāraṁ śaktisamijñakam |

x

Verses: 9-20 ca)

Procedure for drawing the design of
 Sakti weapon which is in form of ŚRUK (ladder)
 is explained in this section. After reticulating the
 mandala into the required number of parts, one
 should draw the various parts of the weapon
 such as ardha candra, danda, gandika,
 padma, ghata etc. Colouring scheme:

For brahma rekha - white

For the lines lying on
 both sides of brahma rekha } black.

danda - red;

gandika - green.

front portion of danda and lotus - red or yellow.

The surface of the mandala, not covered by the previous
 designs should be in the colour of Agni.

catuṣbhāgakṛtami kṣetrami tyajeccheṣami tu pūrvavat ॥
 kṛtā taddivigunāmi brāhṃe śeṣam tadbhāga bhājitam ॥
 kṣetrārdham tadadhah kuryāt - tīryaksūtraistribhāgitam ॥
 madhye bhāgadwayami gr̥hya tato bhāmyārdhacandravat ॥
 talhāiva dandamūḷasyāt - adhobhāgārdhato bhramāt ॥
 ūrdhvam bhāgasamā kāryā gandikā vartulāyātā ॥
~~u~~ ulhāyoḥ pārsvayostyaktvā - bhāgam bhāgam tadantataḥ ॥
 dandāgrāmi vartayedvṛttamī tadardhenāiva tasya tu ॥
 evamī kṛtā tataḥ kāryamī śeṣarekhā vināśanam ॥
 kṛtā ś hāmī susīramī madhye kṛṣṇamī tacca prakalpayet ॥
 madhye rekhā sitā kāryā sañchādya pārsvayordwayoḥ ॥
 kṛṣṇena rajasā garbham madhyōdhistāt - sito bhavet ॥
 kṛṣṇa rekhā drayamī kāryamī altharā sitarekhika ॥
 sitagarbhamī prakantaryamī yamarūpena vā ś khilam ॥
 yamāstramī dandasamīgnamī tu nirvṛtyāmatasśṛnu ॥

Verses: 20b-27.

This section deals with the design of
 danda which is the weapon of yama. ~~Draw~~ After
 drawing a rectangular mandala and reticulating^{it} to
 the required number of squares, one should ½ construct

various designs related to the weapon. Ardha-chandra, ~~Vijeta with padma with eight or nine petals~~, danda, gandika, susira, padma and other ~~pan~~ designs are to be formed based on the scheming of squares and lines. ~~Seta~~ Colourful powder is to be sprinkled over the surface according to the procedure:

lotus - black.

garbha - black or white

central portion and bottom - white

The whole surface of the mandala ~~shall~~, excluding the portion covered by various designs, should be in ~~black~~ the colour of yama.

kṣetrārdham tu yathā kṛtvā dvau bhāgau pūrvavat-tyajet ।
 kṣetramānami tridhā kṛtvā bāhyatastaduwardhayet ॥
 navadhā bhājya taddairghyam kṣetrārdham tu yatā punaḥ ।
 tasyamūlapradesasyān- madhyabhāgadwayorgṛham ॥
 ūrdhvānise kalikāvṛttā samabhāga vikalpitā ।
 adhastrilbhāganekhāyām kṛtvā sūtrami tu madhyataḥ ॥
 tiryagrekhami tu mānena bhṛāmya-tat- kamalam bhavet ।
 tanmadhye bāhyataḥ kūryāt- dalami navakamaṣṭa vā ॥
 bhāgadwayami- adho nṛasya madhyādbhṛāmyārdhacandravat ।
 yarakam vartayitvaivami bhavettasyāṅgavartinā ॥
 bhāgadwayami dvayami tyaktvā tasya tatpārsvayordwayoḥ ।
 dirghamānastitiye yo bhāgo nṛas- tiryagarpitah ॥
 bhāgadwayami parityajya khādgamānamidam matam ।
 agrami vamsārdhato bhṛāmya kṛtvā sūtrantū madhyataḥ ॥
 vṛttam tadvartayitvā sgrami śikhāyuktamananyat^ḥ ॥
 mustimadhyasya yattiryak- mānami tenātra kārayet ॥
 madhye tatkalikesyābhjami nīlami cakrālakami sitam ।
 ūrdhvatastilakā mustīn- yā kāyā pārsvayossṭhitā ॥

madhye raktami tatā^{8c}~~ordha~~^{ram} madhyarekhātrayami sitam।
 kṣṇagambhāmī tathā śesami sitami rekhādvayami bahih॥
 bahya rekhādvayami raktami - althavā tatsitodaram।
 evami kāryami kṛpānami tu tadruipami nirruteryathā॥

Veres: 28-38

This section explains the procedure of constructing
 the design of Khadga - ~~design~~, the weapon of Nirruti. Dividing
 the rectangular region into various parts, one should
 form the following designs related to Khadga -
 ardhacandra, ~~etc~~ vṛtta, lotus with eight or nine
 petals, śiṅha, and projections. Colouring process:

lotus - blue

filaments - white.

garbha - black;

enclosing lines - white and red.

The whole surface of the ~~do~~ rectangular design
 excluding the portion occupied by various designs, should be
 in the colour of Nirruti.

kṣetram dvādaśadhā bhajyami tadgatyai tyājayeddvayoh ।
 tatpārsvayoh punaśśeṣam kṛtvā ~~ta~~ sadbhāga-bhājitam ॥
 antyabhāgārdhamānam tu dadyāt- tatpārsvayordvayoh ।
 bāhya-nirgamanārtham tu tatra rekṣādvayam tathā ॥
 tadewārdham bahirdadyāt- brahmasūtrasya pārsvayoh ।
 kṣetramānam bahirdadyāt- tasyordhvam dirguṇam nyadhah ॥
 brahmassthānopasandhisstham kṛtvā sūtram bhramet pari ।
 taddvayoh pārsvayorvṛttam tasmādevoparibhramah ॥
 upasandhim tathābhṛāmya taddvayoh pārsvayorapi ।
 khaṇḍacandra vidhānena samasūtramtu sandhitah ॥
 brahmassthānagatam sūtram kṛtvā cāpyuttarasya tu ।
 pārsvataścaikavṛttam tu gr̥hya yāvaddvityakam ॥
 bhṛāmyami tadvad ~~punarbhrāmyami~~ tasmātsandhiḥ punah punah ॥
 tasmātparami punarbhrāmyami samabhāgam yathā bhavet ॥
 nirgamārtham punargr̥hya dadyāt- tasmāttamo bahih ।
 tiryaktatra śirastasya taddvayoh pārsvayorapi ॥
 tena kumbhādvayam kāryam bhṛāmya tam cāṇḍacandravat ।
 kumbhamānapramāṇāni ~~tatat~~ tattat-sthāne nyaset-tateh ॥

kumbhāmadhye tu samyogādanvartham dalavadbhavet ।
 pūrvasūtradvayāntassthām kartavyām locanadvayam ॥
 kumbhadvayānta samyogān - nayet sūtram tu hrāsatah ।
 tāvadyāvat - adhassāṅgām kāryām kṣetrāvasānakam ॥
 adhaḥ pucchasya yohrāsah - kāryo yāvat - tadantikam ।
 anigayogakramāt kāryo lekṣābhīs - tadyathā yathā ॥
 samyogena kṛtām pucchām kāryamūrdhvam yathā śīrah ।
 nāśo lekṣā trayasyordhvam tiryagināśāsthaṭhā hyadhaḥ ॥
 evam kṛtvā śīrah pucchām śeṣalekṣā vināśayet ।
 anigulyāṅgula mānena śīrasah prabhṛti kramāt ॥
 tiryagrekṣā sitā kāryā madya rekṣā sitā bhavet ।
 lekṣādvayam sitām tadvat - garbhāḥ kṛṣṇām khilo bhavet ॥
 lakṣyaḥ kṛṣṇām yathā nyasyāt - kṛṣṇā lekṣāssito darah ।
 sarvo vā vāruṇo yadvat pāsah prokto bhūjanigamah ॥
 ukto yo dvādaśāṅgo s tra kṣetramānena tema tu ।
 kartavyādhassitam padmam ūrdhvalbhāge tadānuge ॥
 pāsasyaivam vidhiḥ prokto dhvajāstram sṛṇu sāmpratam ।

Verses: 39-56.(a)

This section explains the procedure of drawing the figure of pāśa - the weapon of Varuna. After drawing a rectangular mandala and dividing it into convenient number of sections, one should draw various designs related to the weapon. Ardha-candra, circular design, kumbha, puccha, knots, aṅgini and other necessary designs should be formed ~~based~~ ~~on the~~ according to the procedure explained.

with regard to colours -

cross-lines and central line - white

~~line~~ side-lines - white or yellow

garbha - black.

aṅgini - red.

udara nexha - white

The whole surface of the mandala, with the exclusion of those parts mentioned above, should be in the colour of Varuna.

56(B)- 64 (a)

kṣetrami kṛtvā caturdha tu bahirbhāgadvayam tyajet ॥
 kṣetra mānam bahikṛtvā tadvatsarvam tatah punah ।
~~kṣet~~ kṣetrasyārdhamadhashtiryak - kāryam tantu yathā punah ॥
 bhāgam bhāgamādhasthāpya tasya tatpārśvayordvayoḥ ।
 tatpīṭhami pārśvatastasya nāśayet yāvadamtatah ॥
 bhāgam bhāgam tyajecchesam stambhasyordhvam trisūtragam ।
 stambhāgrami yattadardhena tadūrdhvacchōḥ nikayet - tadā ॥
 adhasthāpya punarbhāmya vṛttam tacchirasō bhavet ।
 kṣetramānam punargrihya brahmassthānāt punaścatam ॥
 tiryak - prasāryam tatsūtram tadantasssthāpya tatpunah ।
 stambhārdhenāḥ nikayet - tatdat - pārśvayorulbhayorapi ॥
 rekḥātrayam kramāddadyāt - stambhādyāvartya tattatah ।
 tasmādapanāyet - sūtram pīṭhāntam yāvadāgamam ॥
 pūrvamārgena tatkāryam tasminvāḥpi śikhādvayam ।
 karitami stambhamadhyeḥkāmī kāryam stambhordhva māmatah ॥
 dhvajasyami parvanasyoktan³ - tadvarṇo vā śkhilo bhavet ।

The procedure of drawing the design of dhvaja, the weapon of Vāyu is explained in this section.

Having reticulated the rectangular design according to the convenient order mentioned, one should construct various parts such as pedestal (ardhacandra), lotus, stambha, vr̥tta, śiras, śukhā etc.

Colouring of designs is to be done in the following way:

lotus - green colour.

stambhas - green colour.

At other parts may be coloured according to one's own pattern.

The whole surface of the mandala, leaving out the space covered by various designs, should be in the colour of Vāyu.

64(6) - 72(a)

kṣetram kṛtvā caturdhā tu punarbhāgadwayam bahih ॥
 varjayitvā tu tanmānam pūrvavat- bāhyato nayet ।
 catūrtha bhājya tatpascāt- kṣetrārdham tadadhastūrdhā ।
 madhyabhāga samā grāhyā hyūrdhva bhāge tu gandikā ।
 dhanurvakā hyadho gṛhāpi vartayet khandacandravat ॥
 gr̥hita madhyamārdhena punaścāgram suvartayet ।
 tiryagdatvā śrḍha bhāgam tu taddivyoh pārsvayorapi ॥
 agre madhyādgṛhitaivam bhāmyam tasya śiro bhavet ।
 tadantād gandikā yāvat- sūtram datvā tu hyāsatah ॥
 śesarekhā vināśena madhyasūtra vivarjanāt ।
 kāryam tanmadhyasamistham tu padma bhāga samam bhavet ॥
 pītāyā madhyarekhāyās sitā raktā śthavā bhavet ।
 pītam rekhā dvayam kāryam tasya-tat- pārsvayordvayoh ॥
 sita grāhaḥ prakantavyo haritam gandikā dvayam ।
 althavā pītāgarbhassyāt- raktarekhāḥ prakalpayet ॥
 gada samyak prakantavyā yathā yaksādhipo śthavā ।

Verses: 69(b) - 72(a)

These verses set forth the scheme for constructing the design of gada - the weapon of Kubhara. Having divided the rectangular mandala into various ~~sech~~ parts as ~~described~~ ordained in the scripture, one should construct the designs such as gandika, bent form like a bow, ardha candra, Siras, padma and other parts related to a mace. Colouring scheme:

central lines - yellow, ~~red or white~~.

lines ~~lying~~ on both

sides of central line - red or white.

gandika - green.

garbha - yellow.

or ~~at~~ Remaining space should be in the colour of ~~to~~ ~~Se~~ Kubhara, the Lord of yakshas.

72(6) - 82 (a)

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kṣetram kṛtvā caturdha tu tyaktvā bhāgadvayam bhikṣuḥ ॥
 tyaktvā bhāgatrayaṅtassṭhami kṛtvā sūtram tatpṛnamet ।
 vṛtto yo sṛjyo'spi tasyānte dvibhāgāt - tatkrāmāt - tadā ॥
 tadūrdhvam tat-tribhāgānte sthāpya sūtram pṛnamet tāthā ।
 ubhayaḥ pārsvayoḥ kṛtvā pārsvasṛṅgadvayam sṛnu ॥
 tamūlādyaḥvacchrṅgantu yuktvā bhāgatrayena tu ।
 vartayet tanmanāvartam tasya sṛṅgadvayam sitam ॥
 ekakāṁśam nyasedrekham tatra-tat-pārsvayordvayoh ।
 madhya sṛṅgam bhavet - tatra tiryagbhāgaṁdha yojanāt ॥
 dvābhyāmapi ca pārsvābhyām brahmasthānam punarnayet ।
 sūtram tadbrāmya yogena tanmūlāgre yathā tāthā ॥
 vedikā madhya sṛṅgāya kalpayet - śoḍaśāṁśataḥ ।
 dandasyāmi tasya mūle tu trīsūtram kṛtā lakṣanam ॥
 dandasyaḍho nayet sūtram tiryak-tat-pārsvayoh dvayoh ।
 bhāgam bhāgam punar dadyāt - tanmānam tadadhah punah ॥
 tasmātssthānān - nayedvaddhyā kuryādaśvāthāpatravat ।
 madhya rekṣā sitā kāryā tāthā rekṣā dvayam dvayoh ॥
 tatpārsvayor - bhavet kṣṇāmi kāryā yā vedikā sṛṇuḥ ।
 tanmadhye kamalam śvetam caturbhāga vikalpitam ॥
 śvetam vā kṣṇa rekṣam vā yetho'sāno'sthavā bhavet ।

72(b) - 82(a)

These verses explain the process of making the design of trident - the weapon of Īśāna. Having divided the rectangular mandala into various parts according to the scheme set forth here, one should draw various designs like karmala, vitta, ~~2~~ śiṅgas (three), vedikā, danda, patra etc.

Colouring process:

central line - white.

lines lying on ^{both} the sides of central line - black.

vedikā - red.

lotus - white

Remaining surface should be in the colour of Īśāna.

kṣetram tu daśadhā bhājya bhāgamekam bahir naye ||
 tema vṛttam tu tadbhūmyam tatra bhāgairathāstakhi ||
 likhet padmam sitam saṁyam pītā karnikayā yutam ||
 keśarāni vicitrāni mūlamadhyāgra-deśataḥ ||
 rakṣam śvetam kramāt-pītam karnikāpyatharā jṣṇā ||
 || brahmāstram kamalam proktam tadvarṇenāsthavā likhet ||

Verses: 82(8) - 85(a)

This section deals with the construction of
 lotus-design in a place between east and north-east.
 Having divided the rectangular mandala into various
 parts, lotus-design is to be drawn in a manner
 explained before (i.e. in mandala vidhi). Lotus
 should be with eight petals. Colouring process is as
 follows :

petals - white

pericarp - yellow. or red.

lower section of the filaments - red :

middle section of the filaments - white

upper section of the filaments - yellow.

Remaining surface in the colour of Brahma.

85(b) - 89(a)

301

daśāsta sanikhyayā kṣetram bhāgena vibhajet purā ||
 bhāgamekama bahirnyasya tena vṛttam puro likhet |
 vṛttārdham tu yathā bhajya tathā bhāmyam prakalpayet ||
 caturthe śmṛsetu yā nālhi - nemi - bāhye paribhramet |
 sanikhyayā śoḍaśāstau vā agra kāṇi prakalpayet ||
 raktaṁ nemiṁ sitāṁ nālhiṁ kṛṣṇanemiśitā tathā ||
 nālham pakṣe prakartayām - atasi puṣpa varṇakam ||
 uṣṇorastramidam khyātam - tadvarṇenā śṭhāvā likhet |

Verses: 85(b) - 89(a)

These verses set forth the rules for designing
 the figure of cakra - the weapon of Viṣṇu. This should
 be constructed in a place between ~~the~~ south-west and west.
 As before, ~~the~~ having divided the rectangular mandala
 into various sections, one should draw the various
 parts related cakra-design such as vṛtta, nālhi,
 nemi, etc. Colouring scheme :

nemi - red; nālhi - ^{white} ~~black~~;

~~on~~ ~~the~~ nemi - black; nālhi - like atasi flower.
(shown in fig)

Remaining surface should be in the colour of Viṣṇu.

89(8) - 90 1/2

vajram dhvajam gadāni padmāni cakram hastapramāṇataḥ ||
 śaktiḥ dandam kṣpānam ca pāśam śūlam tadardhataḥ |
 śradhbhāgasthitanātra nispādyastrāṇi yatnataḥ ||
 sampūjya śaktiḥ bhaktiā yastu dīkṣāni samācaret ||

(iti śrīmat kirāṇākhya mahātāntre kriyāpāde
 daśāyudhalakṣaṇavidhir - navamaḥ pataḥ) .

With regard to the weapons - Vajra, dhvaja,
 and cakra
 gada ~~and~~ padma, ~~the rectangular designs~~ should
 be with a measurement of one hasta; ~~for~~ śakti,
 danda, khadga & pāśa and śūla, ~~the~~
~~rectangular designs~~ should be with a measurement of
 half half - hasta. These designs of weapons are to
 be formed in their ~~a~~ respective ~~dir~~ directions.
 The preceptor should proceed to do the ritualistic
 activities concerned with dīkṣa, only after worshipping
 these weapons with ~~de~~ diligence and devotion.

(This is the chapter on the distinct features of ten
 weapons, the ninth of the kriyāpāda of the Kirāṇāgama
mahātāntre

* Further = Appendix of the weapons - list
 and their respective significance etc. etc.

ATHA DIKṢĀ PĀṬALAH

(This is the chapter on initiations)

303

Gaudak -

dīkṣā samcito deva prokṭa vistarato na me ।
 sarvādhvaśuddhisamyuktāni tām samāsātsato vada ॥

Gauda -

O Lord, it was pointed out earlier about ~~initia~~ initiation.
 But it has not been explained with details. Now kindly tell me
 about that kind of initiation which is associated with the purification
 of all kinds of adhvas in a succinct way.

Bhagavan -

samipūjya mandalam pascāt- vahnisthasyāpi tarpanam ।
 kṛtvā nītvā tu tām śiṣyān bahyasthām prośayet-purā ॥
 āsmanā ṣṭhena santādya paśūnetān śivāmbhasā ।
 śivāmbhāi pañcabhiḥsparsah kusaiḥkāśastathā punah ॥

The Lord said :

Having worshipped the Lord seated in a specific mandala
 and ~~is~~ in the sacrificial fire and having pleased Him with
 all kinds of oblations, the preceptor should lead the disciples
 who ^{are} standing outside the sacrificial hall ~~to~~ ^{to} ~~into~~ the
 interior of yāgasāla and should sprinkle arghya-water ^{over} ~~at~~ them.

Having touched the disciples (paśus) with āsma, reciting
 āstramantra and with arghya-water, reciting the same mantra
 (with vausat), the preceptor should touch them with kusa
 and kāśa accompanied by pañca-brahma-mantras.

4-8

305

praveśyābhyantare svaya daksine mandalasya ca
 mandale hastamātre tu vṛte vā caturāśrake ॥
 brahmanamtrāsane nyasya sivam kāranamādiset ।
 brahmapañcakamādisya sivāṇṣam tam nayet punah ॥
 gandhadigdhakarām yāmyam kṛtvā vāmena deśikah ।
 sivam kare saṁjāṅgam nyasyaivam brahmasamīyutam ॥
 tam hastam śivavat-dhyāyan dadyaścchirasi tasyavai ।
 bindvantam nādaparyantam sāpekṣam nirapekṣakam ॥
 rudreśavadrudrahastam tadavāk samayī bhavet ।
 putrake'pi tathā jñeyā sāpekṣam nirapekṣakam ॥

Having entered into the yāga-sāla, the preceptor should make them to occupy the seat placed on his right side and the right side of the mandala. This mandala may be drawn ^{with} ~~in~~ a circular or square design, its extent being equal to one hasta. Having done the process of nyāsa on the seat with pañca-brahma-mantras, the preceptor should point out to the disciples. The Supreme Lord who exists as the ultimate cause. Then he should teach them brahma mantras and aṅga mantras. The preceptor should ideate his right hand to be the divine hand of Siva by smearing the sandal paste on his right palm with the left-hand ~~sitting~~ and doing the nyāsa of brahma mantras aṅgamantras, vidya deha and mula mantra.

contemplating his right hand as the hand of Siva as explained before, he should place it on the head of the disciple 306
 reciting the prāsāda mantra upto the place of bindu
 in the case of sāpekṣa dīkṣa and reciting upto the place
 of nada in the case nirapekṣa dīkṣa. If the initiation is
 to be done for samayi, subsequently the preceptor
 should contemplate his hand as that of Rudra; in the
 case of putraka also initiation is to be decided
 whether it belongs to sāpekṣa or nirapekṣa.

9-11

tathairā sādhanācāryau jñeyau tārāgamokṣitāḥ, 307
 sivahastottarakāle bhavedbhāsmādikamī vratam ||
 pāścāddine-dine-kuryāt- idameva yathoditam |
 kartavyastasya vāstreṇa netrabandho hṛdā śulhāḥ ||
 paṭṭa-citra-dukūlamī vā netramantreṇa bandhayet |
 navamī karpāsakamī vāstramī tadvāmamī syādasāṭhanam ||

In the same way, as explained in the Śivāgamic texts, sādhanā
 and ācārya are to be considered (on the basis sāpekṣa and
 nirāpekṣa). Contiguous to the act of idealizing Sivahasta
 vowed observances such as bhāsmā vratas are to be performed.
 These activities are to be attended to on the next or the following
 day according to the scriptural injunctions. On the completion of
 these rituals, the should conceal the disciple's eyes by
 tying up a fine cloth around his head with hṛdaya mantra.
 The garment to be used for concealing the eyes ~~may~~ may
 even be a silken cloth. Netrabandha is to be done
 with netra mantra. If not in this manner, a fresh cloth
 made of cotton can also be used with vāma mantra. But
 this process of netrabandha is not advisable.

12- 4 a.

paścāt- dvāramathā ś nūya praveśya śhavanam tatah. 308
 udarimukhaḥ kṣipet- puṣpam tattannāmāni kārayet ॥
 tatassamīpe kṛtvā gre dakṣiṇam hastamātmanah ॥
 nyāsam kṛtvā viśeṣeṇa yathoktam viśtaram kare ॥
 evam kṛte tatastasya kāryaḥ paścadanugraheḥ ॥

Having concealed the disciple's eyes, the preceptor should lead him to the western entrance and enter into the sacrificial hall. The disciple, being north-faced, should throw a flower (given to him by the preceptor) on the mandala. The name of liṅga (designed in the mandala) is to be taken as the name of initiation (dikṣa nāma) with regard to that particular disciple. Then ~~to~~ leading the disciple to the fire-pit and ^{having} making him ~~to~~ occupy the seat by his right side and after doing specific nyāsa, the preceptor should place a bundle of darbha so that one end of the bundle is held by the disciple and the other end of it lies between his shank and thigh. Then he should proceed to do homa for the purpose of bestowing grace on him.

drijādi prakramātsos pi kārya na vyutkrāmāt - khaga ॥
 śuddhahāvaśthitasyāśya kālaudrami nichāpayet ॥
 hṛdayena caturthyantami tato vāgīśvarīm nyaset ॥
 āhutiḍvayamatrāpi gandhami puspādi samigutam ॥
 tataśśiśyami śivāstrena tādya tadgrahanam hṛdā ॥
 kṣtrā grāhyādivadvārnam punistattvāmiha samisthitam

The removal of bonds through initiation is to be done
 in the order of divya, ksatriya, etc.; it should not be done
 in the reverse order. The preceptor, absorbing himself into the
 pure mental disposition, should ~~contemplating~~ contemplatively
~~make~~ ^{bring} the ~~initiate~~ disciple to take birth in Kalāgnirudra
 bhavana. The preceptor should invoke Vagīśvari (and
 Vagīśvara), reciting hṛdaya mantra appended with dative case
 for the purpose of agnikārya. Then he should do libations
 thrice making use of sandal-paste, flowers etc. Then
 gently striking the disciple with astha mantra, the preceptor
 should ^(contemplatively) grasp the disciple's soul with hṛdaya mantra
 and through ~~the~~ ^{for} other processes. He should make the
 soul to be disentangled from its physical bonds and to
 shine forth with all its inherent ~~resplendence~~ ^{glory}. ~~Honouring the~~
~~soul~~

as ~~another~~ ^{another} explanation in this. Many English speaking
 people are not familiar with the cases.

hrdayenaiva sampūjya grhya samhāramudrayā ॥
 utkrīṣya ca tadātmasāsthami kṛtvā yujyācchivena tu ॥
 ambikāyāntu tatkāyaṁ pascātsyādgarbhadhāraṇam ॥
 sadyamantrēna tatpūktam janānam guhyakena tu ॥
 adhikāramaghoreṇa kṛtvā kṛtā viśodhayet ॥
 bhogam tatpuruṣenāśya layamīśena kṛmayet ॥
 taltrāsuddhimi śivenāśya śatasarikhyā-hutikramāt ॥
 dadyaḍaśasāta-hutya srotasāṁ bhāvanāśdhvani ॥
 varmanā pāsaviślesam kāyaṁ caivāśinā punah ॥
 pūrnām śivena datvā sṅgau hrdaya cotkrīṣya tatpūnah ॥
 uddhārya ca tadātmasāsthami tatsthami tenaiva kārayet ॥

Honouring the soul with hrdaya mantra, and grasping it
 with samhāra mudra, * lifting and leading it into his
 own hrdaya the preceptor should unite the soul with
 Siva seated in the sphere of dvādasānta through the
 specific articulation of mūla-prāsāda-mantra. Then, as
 explained before, he should worship Vagīśvari and
 Vagīśvara. He should proceed to do the consecratory
 rituals, ~~concerned with Śivāgni~~ like garbhadhāna etc.
 Garbhadhāna is to be done with sadyojātā mantra; janana
 is to be performed with guhya mantra; ~~he~~ he should
 * disengage of mind-experience

purify the soul by leading it to the states of ^{adhi}laya ³⁴¹

bhoga and ~~ahi~~ ^{laya} ~~adhi~~ ^{adhi} respectively with aghora mantra,

tatpuruṣa mantra and Īśāna mantra. The preceptor

should do homas in this manner. By doing libations 100

times, purification of tattva is to be accomplished with

Sivamantra. Then, for the purification of Bhuvanas

pertaining to nitya kala; the preceptor should do 108 homas.

~~Then~~ ^{Saving cut} ~~cutting~~ the thread at ~~a~~ ^{the} place where a knot

Then the preceptor should cut the knot of the thread

(~~rep~~ which represents nitya kala) with karaca mantra

and astra mantra, thereby effecting the removal of bonds

of the soul concerned with nitya kala. Then offering purnāhuti

into Sivaṅni with Sivamūlamantra, he should elevate the

soul with hṛdaya mantra. Then the soul is to be

contemplatively taken from his own hṛdaya and to

be united with Siva (in dvadasānta) ~~with~~ reciting

hṛdaya mantra as before.

kramādanena vidhinā nītrā tu narakāntikam ।
 pātālasaptakam śodhya bhūlokam prāpya tatpurnam ॥
 sthāvaram ca tataśśodhya tataścaiva sarīśīpam ।
 pakṣisamijñām mṛgākhyam ca paśūsamijñām ca śodhayet ॥
 vyutkramenāṅgamantraistu jānūmukhya viśodhanam ।
 nājavṛkṣakramātsauvāhamisāśoham ca gavriti ॥
 kṛtvā saṅkara-jām jātīm sūdrādyam yaccatustayam ।
 ajadibhiścaturbhiḥ śodhyāṅnyā pañcamena tu ॥

Then the preceptor should lead the soul from Kālāgni
 Bhuvana to Naraka Bhuvana in due order (as mentioned
 in the Bhuvana pātala), then from to the seven pātāla
 Bhuvanas and ~~from~~ then to Bhūloka. He should
 purify the soul by contemplating as though it has
 got involved in the process of transmigration. For the
 purification of its embodiment in the group of
 inanimate things, then in the group of reptiles like serpents etc
 then, in the group of flying creatures, in the group of
 animals and finally in the group of other inferior ~~souls~~
 beings, humans are to be offered with the
 accompaniment of aṅgamantras in the reverse order.
 (i.e. from astra mantra to hṛdaya mantra). The
 limbs of the disciple, like knee, etc are to be purified
~~to~~ through sprinkling.

Faggots to be used for homas should have been got from the trees ^{like asvattha} & suitable for sacrifices. Vedic mantras to be employed are 'hamsassoham', 'gurūmimām' etc. Then the preceptor should offer homas for the purification of the soul's embodiment in the group of mixed caste and in the group of other four castes beginning from Śūdra etc.. These homas are to be done with 5 brahma mantras (from sadyojāta to Īśāna).

ħutā puriṣṭvā ca sīmāntāni jātakarma ca nāma ca ।
 vāmādyain kramāśo datvā ekaikaṣyā ṣṣ ħuti trayam ॥
 niṣkrāme prāśanam datvā ħṛdā ca śivasā kramāt ।
 cūḍāḥkhye - urātabandhe ca rudrānī sampuruṣṭutā ॥
 merhālājñadandadi - sandhyā nityāyusaḥ kriyā ।
 etat - urātakhilāni tena ħavetkṛtācatuṣṭayam ॥
 paṣṭikāni dāruikāni ħaumyāni ħautikāni yaunikāni kramāt
 ekaika - brahmayātāḥis - samidhīssaptasaptāḥis ॥
 śodhayet kramāśo mantrain - yathāvidhipurassaram ।
 godānāni khadga mantrena jṣṭhuyēdā ħuti trayam ॥

For the purification of vedic saṁskaras, oblations are to
 be offered. The preceptor should offer ~~some~~ ḥomas
 for the sake of following saṁskaras: pumsavana,
 sīmāntā, jātakarma, nāmakarana. For the sake of
 each sacrament, one āhuti is to be offered with
 vama, aghora, purusa and īśa mantras; for the
 sake of niṣkrāmāna one āhuti with ħṛdaya; for
 the sake of annaprāśana, one āhuti with śiro mantra.
 For the sake of cūḍa sacrament, one āhuti with
 the mantra 'rudrānī --'; and for urātabandha,
 one āhuti with the mantra 'sampuruṣṭu...'.

for the sake of upanayana which includes in itself ³¹⁵
 menhala, ajina, danda, āyuskriyā, four āhūtis
 are to be offered with four brahma mantras;
 for the sake of paustika, dāruika, bhāumya
 bhāudika and yautika, five āhūtis are to offered
 with five brahma mantras ^{along with} ~~and~~ 7 tuṅgs (samit)
 for each samiskāra. All these are to be purified
 in due order according to the scriptural declarations.
 For the sake of ~~godha~~ godāna, three āhūtis are to
 be offered with khadga mantra.

patrām darbhamayīm kṛtvā tadযোগে হৃদয়েনা তু ।
 pākayajñām haviryajñām somasamisthātrayām kṛnet ॥
 astakā-pārvanāśrāddham śrāvanyāgrayanīm kramāt ।
 caitūcāśvayujī ceti dvādaśārdhāhūtim kṛnet ॥
 adheyamagnihotram darsākyam purnamāsikām ।
 cāturmāsyaṁ paśorbandam sautramaniriti srteḥ ॥
 pañcanimisattadāhūtyā হৃদয়েনা প্রাকালপ্যত ।
 agnistōmaḥ । itarāḥ tyagniruktyah sodasikām ^{bha} palam ॥
 vājapeyoḥ tirātram darsākyam aptyāmasca sapta mah ।
 āhutinām ca pañcāśat-ekaikam ca kṛneddhṛdā ॥
 sahasrādhika yāgānistu yojayedāhutiśśatam ।

Having framed a figure ^{ma} of darb with darbas to
 represent impersonate the disciple's consort, the preceptor
 should ~~go~~ ~~to~~ unite it with his soul reciting hṛdaya mantra.
 Then for the purification of other vedic ~~sacra~~ sacraments
 like pākayajñā, haviryajñā and somayajñā, three āhūtis
 are to offered with hṛdaya mantra; for the sake of
 ceremonies like astaka, pārvaka, śrāvanya, ^{āgrāyanī} ~~āśvayujī~~,
 caitrī and āśvayujī, ~~6~~ six āhūtis are to be offered;
 for the sake of ceremonies like adheya, agnihotra,
 darsā, pūrṇa, amāvasya, cāturmāsya, paśubandha
 and sautraman, twenty-five āhūtis are to offered
 with hṛdaya mantra; for the sake of ^{vedic sacrifices} ~~other ceremonies~~

like agnistoma, agniruktya, sodhasika, phala,
vājapeya, atirāhā and aptoryāma, fifty homas
are to be offered with hr̥daya mantra. For the sake of
other innumerable vedic sacrifices, ~~āha~~ 100 āhustis
are to be offered.

pūrvam hiranyapādāmisca tadgūhye homamaindrakam ॥
 rēmapāniscaturānū - rēmasvstrastatā punah ॥
 rēmatvam tacca taccakṣu - rēmajinā parī matā ॥
 rēmahṛddasāno jñeyo rūmettesāmi śatami śatam ॥
 sivenātrāsṛamedhāntami tataścāhutiḥkṛhnet ॥
 somasamistottaram somami snānāt-etat-pibet-punah
 vānaprastāśrame yojy^o hṛdā ॥ hutiḥkṛhastabhiḥ ॥
 hṛdā yatyaśrame yojyo dvirastā hutiḥkṛhnet ॥
 antyeṣṭim ca tato kutvā dvātrimśadbhir-hṛdā-punah
 pascātsampadyate pāsami - asinordhavam nayet punah ॥

To begin with, for the sake of hiranyapāda
 sacrifice, the preceptor should do homa in the
 direction of east with १ gūhya mantra. The supreme
 deity is to be conceived of as having golden figure
 endowed with the following ~~ch~~ lineaments: golden hands,
 golden arms, golden moustache, golden eyes, golden
 tongue, golden heart^{and}, golden teeth. For the sake of
 each limb, 100 homas are to be offered. Then the
 preceptor should offer ~~homas~~ āhūtis with Sivamūla mantra
 for the sake of vedic sacrifices ending with asvamedha.
 After the performance of āhuti for the sake of somasamistha

the disciple should ~~take~~ bath and drink the 319
 consecrated water (which represents somapāna). Then
 the preceptor should lead the soul to the stage of
 vānaprasthā. ~~and~~ ^{for} the purification of this stage
 eight āhūtis are to be offered with hṛdaya mantra.
 Contiguously, the preceptor should contemplatively
 take the soul to the state of yatyāśrama and
 for the purification of this state he should offer
~~16~~ sixteen āhūtis with hṛdaya mantra. Finally,
 for the sake of purification of antyeśhī, he should
 offer thirty-two homas with hṛdaya mantra. Then
 the preceptor should cut asunder the soul's bonds
 arising out of karma and maya by cutting
 the knot of the threeed with astra mantra. (Having done
 pūrṇāhuti as said before) the preceptor should
 lead the soul to the bhuvanas ~~where~~ existing above
 bhūloka.

* Is there further explanation as to the
 number of homas for each stage?

428-44

320

Bhūlokāttu Bhūvarlokamī svarlokamī^{ca} mahānayaet ॥
 mahasastu jānālokamī janatāstu tapo nayaet ॥
 tapasastu nayaet satyamī vipramī kṛṣṇamī naramī nayaet ॥
 yōktvā, sthena tadūrdhvamī tu Śatarudrasu yojayaet ॥
 pṛthivī-suddhir-Śrāvedevamī tattvasuddhi samamitā ॥

to the following worlds:

From Bhūloka, he should lead the soul to Bhūvar
 loka, svarlokā, mahā loka, jānāloka, tāpoloka
 and satya loka. Then, he should take the soul
 to the worlds of Brahma, Viṣṇu and Hara. Then,
 with astra mantra, the preceptor should lead the soul
 to the worlds belonging to Śatarudras. For the sake of
 purification of the soul's entanglement in these Bhuvanas,
 homas are to be offered. By doing so, the purification
 of Bhuvana combined with that of tattva is
 accomplished by the preceptor.

* ~~There is no mention of the worlds - 1.~~
~~first stage.~~

tātaśca hātaka yojyā vāmam jyeshthām punarjayet ।
 anguṣṭhādyesu samyojya ucchūṣmādyesu yojayet ॥
 vāmādyesu ca samyojya gaṇamādyesu yojayet ।
 anantādyesu samyojya dharmādyesu ca śaktiṣu ॥
 kalāsu ca punaryojya pañcabrahmādikḥ punaḥ ।
 śive layo bhavet paścād-dāhayet bhauvanam smṛtam ॥

The preceptor should then lead the soul to the
 bhuvanas existing in other taltras* — bhuvanas like
 Hātaka, Vāma, Jyeshtha; ~~Anguṣṭha~~ — U group of bhuvanas
 like Anguṣṭha etc, Uchūṣma, Vāma, Gaṇana,
 Ananta, Dharma, Sakti, Kalas and Brahma-mantras.
 In siva taltra, the soul gets absorbed, & having
 a complete severance from bonds. ^{For the sake of} ~~the~~ purification
 of bhuvanas, the ~~the~~ preceptor should ~~do~~ offer ahutis
 as explained before.

* See as last page.

samikṣiptvā taltu dīkṣāṁ nyā srotasca vinoditā ।
 idamevāhnikāni karma kṛtvā yonau śikhāni chinet ॥
 śikhā nodhakantī saktih kartavyā tāni chineta punah ।
 aṣṭāṅgulāni tu tāni kuryāt - śuddhāyām saghṛtām ghṛtām ।
 viśṭāram dvyāṅgulāni kuryāt - tadā dāya kumecchikhām ।
 hṛdāṣṣjya pūritāni kṛtvā svāgre tāni nidhāpayet ॥
 Bhāvya śuddhāni śikhāni paścāt - pūṇāhūtyā kumeta punah ।
 svam samāpyate dīkṣā sat- trimisat- taltvasambhava ॥

x

The purification of taltva can be brought about
 even through a concise way as explained in the
 Agamic texts. Having done all these activities for the
 sake of purification of taltva and Bhuvana, the preceptor
 should cut asunder the tuft of the disciple. Tuft
 represents the power of obscuration and it is to be cut off
 with scissors. ~~Having the tuft by about 8 angulas, the~~
~~remaining portion of the tuft is to be seen cut off & the~~
~~severed tuft being 2^{or} angulas of width.~~ The kartari ()
 should be 8 angulas in length and 2 angulas in breadth
 and it should be purified by sprinkling ghee on it.
 The preceptor, taking the purified scissors, should
 cut off the tuft and keep it aside for the sake of homa.

After filling up the ladle with ghee, the preceptor should place the severed tuft on the tip of syva. Purifying the tuft with proper mantras and proṣana the preceptor should offer it into ~~the~~ the fire pit along with pūrṇāhuti. Thus, initiation which is based on the purification of thirty-six taltras gets consummated.

kāyāṅnyā navāhīstattvair prakṛtyādi-śivāntakair |
 nūtvā navāhūtim teṣu tattvasuddhiśśivena tu ||
 garbhādhānasthiteḥ pascā-j-jananam māyānam purā |
 adhikānakramād bhogo layo mūla tirōhanam ||
 hṛdā navāhūtim kṛtvā śatam kṛtvā śivena tu |
 śeṣam pūroditam karma syādiyam navatattvajā ||
 pañcalīṅgā trilīṅgeśa-sadāśiva-śivātmakair |
 janānāṁ layam kṛtvā śeṣāṅgān pūrvavat-kurēt ||
 īśasādāśivaśśānto yadvā tattvatrayam kurēt |
 yāgam kṛtvā śatam kṛtvā homaḥ pūrodito bhavēt ||

x

There is another kind of performance (initiation),
 which is to be done through the purification of nine tattvas
 from prakṛti to śiva. For the sake of this kind of purification
 nine āhūtis are to be offered with mūla-mantra. Then
 for the sake of purification of garbhādhāna, janana,
 māyāna, adhikāna, bhoga, laya and the primal
 obscuring factor (mala) nine āhūtis are to be offered
 with hṛdaya mantra and 100 homas with śiva mantra.
 All other activities are to be done as explained before
 and this kind of performance is known as nava-tattva-
 dīkṣā. The preceptor should offer homas five or three

times with Īśa, Sadāsiva and Siva mantras respectively. Having done the purification of ganana and laya simultaneously with one āhuti the preceptor should offer homas for the purification of other items as told earlier. If not in this manner, the preceptor ^{may} ~~should~~ offer homas for the purification of three taltras - Īśa, Sadāsiva and Śānta. Having completed the yāga in this manner, the preceptor should do homas 100 times, according to the procedure explained earlier.

57-59.

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dīkṣāmanyāṃ pravakṣyāmi śivatattva samāhitāṃ |
 ādau pranavaśanyuktāṃ śivamantrānuvācakaṃ ||
 śivasamijñākāṃ tatassambhūṣa-samputāṃ kṛmāmācayet |
 evaṃ sākṣeriko kṛmā māyātraya viyojitaḥ ||
 jananaḍi viyogena dīkṣaivāṃ śivatattvikaḥ |
 tritayāṃ caikataḥ kṛtvā pūrṇāhutyāṃ niyojayet ||

Now I proceed to tell you about another kind of dīkṣa
 based on the purification of Śiva tattva. The preceptor
 should arrange the mantras in the following pattern :
 pranava, śivamantra, (disciple's) name, śivamantra.
 Combining these into a single form, he should proceed
 to do kṛmā. Being free from the bonds of three kinds
 of māyā, the preceptor should offer kṛmā 1000 times
 for the sake of purification of janana etc. Combining the
 three tattvas (Īśā, sadāśiva and śanta) into one
 tattva, the preceptor should offer pūrṇāhuti. This
 kind of purification is known as Śivatattva dīkṣa.

atha vā jñānasaktim tu śodhayet-tām vilomataḥ ।
 śodhayedvā ॥ dimaṁ vargaṁ śodhyaṁ vā brahmaṣaṁcakaṁ
 kalāṁ vā śodhya yatnena kartavyo ॥ nūgrahaśśadā ।
 kṛtvā ॥ trāḥkṛpsitāṁ dīkṣāṁ samayaśśāvanāṁ bhavet ।
 na nindet-kāraṇaṁ devaṁ na śāstraṁ tēna bhāṣitam ।
 na guruṁ sādhaḥkaṁ vā ॥ pi lingacchāyāṁ na laṅghayet ॥
 evaṁ tattvopadeśaṁ ca kāyaṁ cēśvara-pūjanam ॥

Citi sūmat-Kiraṇākhye mahatantra kriyāpāde

dīkṣāvidhir daśamah pātalaḥ ॥

Initiation can be done in another way also. The preceptor
 should do the purification of taltra (jñāna śakti) in the
 reverse order. mātṛkāṁśaras, pañca-brahma-mantras and
 kala mantras - all these are to be purified through
 offerings of homas. The preceptor should always bless his
 disciples by executing all these activities with all perseverance.
 Having performed initiation according to the standard of
 spiritual maturation of the disciple, the preceptor should
 instruct them certain modes of specific conducts. He should advise :
 " Do not defame the Lord who is the ultimate cause of existence ;
 do not blame the scriptures revealed by Him ; do not blame your
 preceptor or your senior initiates (sadhakas) ; do not traverse
 the reflected image of Siva linga ". Thus the preceptor should
 advise the modes of behaviours and the correct procedure of
 Siva pūja.

(This is the chapter on initiation, the tenth of the Kriyāpāda
 of the Kiranāgama mahatantra.

ATHA CANDAYĀGA PĀTALAḤ.

328

(Then the chapter on Candayāga)

Garuda -

candayāgastvayā deva sūcito nodito mama ।

brūhi vistaratassamīyak - mandalam yāgameva ca ॥

Garuda :

Candayāga was mentioned earlier. But its ritualistic aspects have not been ~~expl~~ told so far. O, Lord, kindly explain to me the mandala pertaining to Candayāga, mode of worship, mantra etc with all details.

Bhagavān -

catūrnastam puram kṛtvā daśamīsam kalpayet punah |
 ekaikam santyajedamīsam tasya tatpārsvayordvayam ||
 tēna mānena tatsūtram samam kṛtvā vivartayet |
 ardhaśāstra puram śubhram - ekadvāram gaṇapriyam ||
 tasyānte kamalam liṅhya pūrvat- sitavannakam |

The Lord said:

For Candayāga, a rectangular mandala with a measurement of four hastas should be drawn. It should be divided into ten equal parts. Leaving out one part on either side of ~~between~~ the central portion, one should adjust the length of the thread to be equal to the reduced portion of the mandala. Then by revolving the thread in a particular mode he should construct a design of demi-moon (ardhaśāstra). This type of mandala is known to be "propitious one". Ardhaśāstra mandala furnished with one entrance is agreeable to Lord Candēśvara. At the centre of the mandala lotus-design is to ~~be~~ should be constructed in white colour adopting the procedure explained earlier.

* A design of the mandala for construction could be as follows.

pūjayet tatra candesāni svanāmādyakṣareṇa tu ॥
 binduyuktena tenaiṣa tasyāṅāni prakalpayet ।
 dīrghasvaraiḥ kramādyaḥjyāt- hṛdayādi catuḥṭayam ॥
 śhvet- astraṇi- visargena prakalpyaiṣāni nyaset punaḥ ।
 padmapatresu diḥsvastraṇi vidikṣvaṅgāni kalpayet ॥

Worship of Candesaṇa is to be done ~~is using~~ with
 the first syllable of his name, which itself is mūlamantra
 as far as this kind of worship is concerned. . . Aniga mantras
 are to be formulated adding bindu to the first
 syllable. Hṛdaya mantra and other aniga mantras
 are ^{to be} formulated with the addition of long vowels.
 Astra mantra is to be formulated ~~is~~ by adding visarga.
 After formulating the mantras in this way, the preceptor
 should do necessary nyāsa on the ~~no~~ surface of the
 mandala. Astra mantra is to be worshipped around
 the petals. Aniga mantras are to be identified in
 the intermediate directions.

hṛdā pūjya svamantrena saharṇa śatēna vā ।
 tāpayedyajñāśeṣeṇa candesam tanikadhārinam ॥
 upasamīrṭya naivedyam - agādne jmbhāsi nīkṣipet ।
 nṣpayogassadā tasya kartavyasiddhimicchātā ॥
 śata kumbhena tacchisyami snāpayitā svameva vā ।
 urddho nāhyātmanassnānami kartavyam dividham navā ॥

Having worshipped with hṛdaya mantra and his nāma
mantra, the preceptor should please Candesvara
 who is holding a hatchet (tanika) in his hand by
 offering kumās for 1000 or 100 times. For libations
 he should use the ghee which has been left over
 after Sivāyāga ~~for~~ (ājyaśeṣa). Collecting all
 the materials (including food) offered to him, he
 should throw them into a deep pond. He who wants
 to accomplish the greatest effects should never have
 an intention to make use of or eat those materials
 offered to Candesvara. Then the preceptor should bathe
 his disciple with 100 kalāśas (snapanas); or he
 himself may can take the ceremonial bath (abhiṣeka)
 using with those kalāśas. ^{for} Aged person should not be
 bathed with ~~kalāśa~~ consecrated kalāśa-water. Kalāśa-water
 should not be used in two different ways (i.e. simultaneously
 for the disciple and for himself).

gurave laksināmi dadyāt - yathāśaktiā garādikam ।
 viśayam vā vanān tasmai grāmān vā kṣetrameva vā ॥
 prānānnayattu guruvarttam taddattam rājyaśhūsukham ।
 tadbhogāniscāiva manasā na punaś prāptumicchati ॥
 lingādi gurave yojyam dehānte mṛṣākārikṣibhiḥ ।
 parokṣe tu guror pūjā kartavyā mantrapūrvikā ॥
 pratyakṣe'pi yathāśaktiā svātmanaiiva dhanena vā ॥

Citi sūmat- kīranākhye mahātāntre kriyāpāde

candayāga vidhine kādāśah patalah)

The disciple should offer ~~(as fees)~~ presents (as fees)
 for the ~~s.~~ to the preceptor; According to his status or
 capacity he ~~can~~ ^{may} offer cows. There are so many valuables
 that may ^{be} offered to him - such as villages, towns etc. With
 all vigour and devotion he should offer these presents for
 the sake of preceptor. - Such kind of presents ^{will} ~~would~~ ^{yield} ~~grant~~
~~effect~~ happiness and grace ^{to} ~~in~~ the whole country and land.
 One should never have ^{an} ~~a~~ ^{desi} intention to take back those
 which have been presented to ^a ~~the~~ preceptor. Linga ~~etc~~ tanks
 etc ~~are~~ ^{to} may be installed for the sake of preceptor by those
 who want to attain release at the time of their dissolution.
^{Even during} ~~Even~~ During the absence of a preceptor, gurupūjā is to be done
 with the accompaniment of proper mantras. In the immediate presence
 of his preceptor he should do gurupūjā dedicating his ~~own~~ soul
~~own~~ and possessions to him.
 (This is the chapter on Chandayāga, the eleventh of the Kriyāpāda
 of the Kīranāgama mahātāntre)

ATHA GURUYĀGA PATAHA

333

(Then the chapter on guru-yāga)

Gaurāṇḍa -

guryāgastirayā deva sūcito noditassphuṭam ।

yah kiṁ yamin prakastavyo vada sarvaṁ yathārthataḥ ॥

Gaurāṇḍa

O, Lord, guru-yāga was hinted at earlier by you. But it has not been detailed vividly. For what purpose and by whom and under what circumstances guru-yāga () has to be performed? Kindly explain to me about all these as ~~explained~~ expounded in the Scriptures.

Bhagavān-

maṇatsiddhisamutpattau mantrakābhesu parvase ।
 devatādarśane yoga - gurumetya punaḥ punaḥ ॥
 dvihastamihastamāhamvā śvetamālīkhyā padmakam ।
 kannikāṣṭadalopetamihastamādhya svagurumihastam ॥

Lord said -

In order to bring about great accomplishments and in order to be initiated into a particular mantra on auspicious days like full-moon day etc. and to have a vision of chosen deity one should approach his preceptor very often. (and offer worship). For the purpose of ~~to~~ guru-yāga, a lotus-design is to be drawn, coloured with white powder, its extent being 2 hastas or 1 hasta; it should be adorned with pericarp and eight petals. The preceptor is to be worshipped at the centre of the design.

prāguktam yogapītham tu prāguat-saṅkalpya tadgurum ।
 caturtyantam nyasenmūrtim sakalikṛtya pūravat ॥
 sivamāvāhya tatsthāne nyasedaṅgāni pūravat ।
 gandhapuṣpādinaṁ śhryācya hṛdayena gurum param ॥
 yāgo'syam deśikasyuktāḥ kartavyaśśāstracoditāḥ ।
 sivāstasāktiko jāpah kartavyo homa eva ca ॥

The aspirant should construct yogapītha as explained before, for his preceptor. On the yogapītha, the divine figure (mūrti) is to ~~be~~ be ideated through the process of nyāsa with the accompaniment of mantras variegated with the fourth case*. As declared before, the aspirant, having done sakalikarana, should invoke Lord Siva and ~~do~~ transmit the power of aniga ~~nyāsa~~ mantras on the pītha. He should worship his Supreme Preceptor with necessary paraphernalia like gandha, puṣpa etc reciting hṛdaya mantra. This kind of yāga pertaining to the preceptor is to be performed according to the scriptural injunctions. Having worshipped his preceptor with eight-flowers belonging to Siva, he should also offer homas into the fire-pit designed for the purpose.

* Another 11/12

gurum yathā śivam dhyātvā praniṣatyā punaḥ punaḥ
 datvā ; tmanamiti brūyāt - tatprasādācchivo'smyaham"
 samāpto mama yāgo'syam kṣamasva śiva me'shunā
 bhuktimuktidrayam yasmāt - tasmādeva bhavatyataḥ"
 tena tasya tadā yāgaścodito'stra śivena tu
 yāgānte guryāgasyāt - yāgavastrapūjanam"
 na kartavyam deśikena tvastrayāgamī vinā śivam"

cīti sūmat - Kiranākhye mahātāntre kṛiyāpāde
 guryāgavādhikīrṇvādāśaḥ paṭalaḥ)

In the same way as Lord Śiva is meditated upon so also
 the preceptor is to be meditated upon by the aspirant. Having
 meditated upon in this manner, he should ~~at~~ repeatedly
 salute him. He should declare in his presence: "I have
 given myself wholly unto you". Through the grace of his preceptor
 he can attain the supreme ideation of Śivohambhāvana. "This
 yāga performed by me ~~is~~ has been completed. O Śiva, now
 may I be pardoned for my violations". Supplicating in this manner
 he should crave for his grace. This yāga becomes essential one
 since it is by his grace only that the aspirant achieves both
 enjoyments and final release. Therefore guryāga has been
 declared through the Agamic Scriptures by Lord Śiva Himself.
 Guryāga is to be performed at the completion of a sacrifice;
 and astryāga is to be performed before the commencement of the sacrificial
 worship of Śiva is not to be done by the preceptor, without doing astryāga
 (This is the chapter on guryāga, the twelfth of the kṛiyāpāda of the
 Kiranāgama mahātāntre.

(Then the chapter on astra-yāga.)

Gaundak.

yāgo yoḥstrasya yāgādau codito noditastvaya ।

tasya yāgani purani dhyāna-mudrā-mantrādikam vada ॥

Gaunda .

O, Lord ! The yāga named astrayāga was made known earlier. But it has not been ~~truly~~ explained vividly.

Kindly explain to me about the yāga in which astras are worshipped, mandalas dhyāna mudra ~~and~~ mantra etc.

Bhagavān -

tasyāṣṣ dau maṇḍalam lekhyam tanikākāram yathāsamam ।
 trinastam pañcanastam vā hastamātrāḥja - madhyagam ॥
 kṛtvā kṣetram catuṣṭhā tu samakṣetre kṛte satī ।
 ekahvāsaika-ṛddhyā tu bhṛāmyam prāgarḍha-candravat ।
 bhāgatrāyam hi ṛddhyā tu punarbhāgaika - hrāsataḥ ।
 pañcāśramāt - bhavet - tanikam - ekadvāyayutam śulbham ॥
 dvāram dakṣiṇataḥ kāyam padmarāgasamam tathā ।
 kṛṣṇena rajasāṣṣ lekhyā raktāyam raktapātrakam ॥
 kannikādyam ca yatkriñcit - suvam kṛṣṇam prakalpayet
 evam nispādya tatpīṭham - asinā ṣṣyāsanam bhavet ॥

The Lord said:

To begin with, a maṇḍala named tanika is to be drawn with a particular measurement. The maṇḍala may be 3 hastas or 5 hastas or 1 hasta in length, having a lotus-design at its centre. Having drawn a square on an even ground, the preceptor should divide it into four equal parts. By means of the process of shortening and increasing of the parts one by one first a design ^{is to be made} in the form of crescent. Then increasing three parts and decreasing one part on

* diagram would be helpful.

either sides of ardhacandra and by reversing the thread a mandala can be designed in the form of tanika. An entrance should be marked in a splendid manner on the southern side of the mandala. Let the preceptor design the ~~mandala~~^{entrance} in such a way as to appear with the lustre of vaidurya (lapis lazuli). A part of the mandala is to be coloured with black-powder. The central portion of the mandala (known as ārya) is to be adorned with ~~red~~^{red colour}-coloured leaves associated with red-coloured leaves. Other portions like pericarp etc are to be formed with black-powder. Having constructed a design of this pattern, the preceptor should ideate a proper pedestal and offer it to the deity with astra mantra.

mūrtiśyādatra tenaiva tenātra sakalakriyā ।
 tadūndharami manayet-pāścāt - mahāstrami haumidam param ॥
 tena varṇama kartaryami tūṅghamanigacatuṣṭayam ।
 sarisargami bhavedastrami - netrami binduyutam bhavet ॥
 āvāhanādikam karma humbhatkarami tato bhavet ।
 dikṣvaṅgāni ca samipūjya vidikṣvastrami niyojayet ॥
 bāhyato, strāṇi deyaṇi svasvamantropayogataḥ ॥

To impersonate the presiding deity astra mantra is to be employed. All other activities also are to be carried out with the same mantra. After completing the preliminary activities, the preceptor should honour the ~~ma~~ great astra with activities like invocation etc, ~~using~~ employing the pertinent and supreme seed letter 'haum'. Variegating this letter by combining with other vowels, four anga mantras are to be formed; astra mantra is to be with visarga; and netra mantra is to be with bindu. ~~The~~ Preliminary functions like āvāhana etc are to be done with mantra ending in 'hum phat'; Angas are to be worshipped ~~on~~ ⁱⁿ the four corners and astra is to be worshipped ~~around~~ ⁱⁿ all directions around the mandala. While astra is to be worshipped at the centre of the mandala other weapons are to be worshipped outside the portion of lotus-design with their own pertinent mantras.

vajradāni kramādgandhāni puṣpaidhūpādibhūjajet ॥
 tato mudrān prakṛ^{dā}ṭanyās-tāsāṃ yallakṣaṇāṃ śrṇu ॥
 prṣṭha ragnau karau kṛtvā kaṇiṣṭhāṃ nāmikeśmṛte ॥
 aniguṣṭhādyaśsamākramya madhyame prasṛte yuge ॥
 deśinūdvayataḥ prṣṭhe mudreyāṃ khadga dāyini ॥

The weapons to be worshipped (outside the ~~par~~ lotus-design)
 are vajra, śakti, danda, khadga, pāśa, dhvaja,
 gada, trisūla, padma and cakra. These are
 to be worshipped ⁱⁿ in the order of mention with necessary
 paraphernalia like sandal-paste, flowers, incense
 and lights. Then appropriate mudras ^{are} are to be displayed.
 Now, listen to the mode of displaying each mudra.
 Join both the hands together ^{backwards} ~~be~~ ~~receptably~~; spread
 the thumbs over the little finger and ~~the~~ ring finger;
 stretch out the middle finger on the back of fore finger.
 The mudra formed in this way is known as ^{gatra} ~~khadga~~.
 which is capable of effecting the removal of all hindrances.
 * again a diagram/picture would help.

karisthāriṅguṣṭhāyossṛṣam kṛtā tatkārayeddvayoh |
 tākhyāni yogan punah kāryas - tiryak syānmaribandhanam ||
 tiryak prasārya tacchlesāt - vajra samijñā kalātikā |
 kṛtā; gra sangatau hastāvarigūṣṭhau tatsamau smṛtau ||
 karisthāvāhya samisṛṣā - śaktimudrā hitā sthita |

x

Joining the little finger and thumb and placing the
 wrists obliquely, join both ¹² hands together. By stretching out
 other three fingers of the both hands (their tips lying in
 opposite direction), vajra mudra is formed. This mudra
 is capable of effecting bondage to the obstructing evil powers.
 Join both the hands together so that the tips of the fingers
 touch each other. Stretch out the two thumbs equally and
 bend down the little fingers into the palms. The mudra
 formed in this manner is known as sakti mudra. This is
 efficacious in bringing about pleasantness.

unnamya daksinam hastam mustibandhe kṛte sati ॥
 unnamya tarjanūmekāni dandāṅgyā dandakārikā ।
 mītho jṅguṣayuthau hastau madhyasandarsanāvubhau ॥
 urdhvam kṛtvā parāṅgulyor- yugmāni śīṣṭāni param varam
 khadgamudrā bhavatyēṣā chedakamāni keśalā ॥

Project the right hand, clenching the fists. Then raise up the
 fore finger bending other fingers slightly. This is known as
 danda mudra capable of effecting control. Join both the
 hands in such a way that their fingers cling together
~~alternately~~ mutually. Then raise up or keep ~~as~~ erect the
 two middle fingers. Other fingers are to be held united with
 each other. The mudra formed in this manner is known as
 khadga mudra, entitled ^{to be} ~~as~~ supreme and excellent. This
 mudra is capable of bringing about ~~incision~~ ~~cessation~~ of
 the destruction of bonds.

arigusthatarjanīyogam kṛtvā dvābhyām tu bāhyataḥ ।
 hastayoḥ prasṛtāsleṣā pāsāmudrā - prabandhinī ॥
 vāmanastena sarigrhya daksam tiryak - prasāritam ।
 samīnatam calayet hastam dhvajamudrā sucālinī ॥
 unnamya dakṣiṇam hastam mustibandhe kṛte sati ।
 tiryakpātēna samiyogād - gadāmudrā nipātinī ॥

Joining the thumbs and fore fingers and holding the
 fingers so ^{that they} ~~as~~ to cling to each other stretch out ~~the~~
 both the hands. This is known as pāśa mudra capable of
 bringing about entanglement to the evil forces. stretch out
 the right hand horizontally, ~~and~~ hold its bottom with the
 left hand and wave the fingers of the right hand.
 This sort of gesticulation is known as dhvaja mudra
 capable of effecting movement or ~~or~~ fickleness.
 Clenching the fist, lift up the right hand; make it to
 fall down obliquely and join the left hand with the
~~a~~ right fist. This is known as gada mudra capable of
 bringing about the downfall of evil forces.

dvau hastau samihatau kṛtvā pātayet-kanyasā yugam ।
 mithasāṅguṣṭhake yuktivā sṛtāśśeṣā natayataḥ ॥
 sūlamudrā samāhṛiyātā kṛnadr̥ṣṭi nīpātini ।
 padmamudra puṇa pūrta cakrahastā paribhramāt ॥
 evam samyujya mudrāṣṭu japam kṛtvā tu sahasrakam ।
 nomam tathāṣṭhāvā pañca śatāni śatameva vā ॥
 kṛtvā dhānyam sadā kāryam nṛtyamāmami mahāravam ।
 daṁṣṭhākarāla-netrāsyam dīptākṛṣṇaikānālakam ॥
 sadhakaischedini dhyāne vighnanāśo bhavet-dhṛvam ।
 kumbhatoyabhrisṛkena gaṇayāgo bhavetyathā ॥

(iti sūmat- kīranākhye mahātāntre kriyāpāde
 astrayāgavidhistrayodaśaḥ pataleḥ)

Closely joining the two hands, bend and make the
 the little fingers to touch their own bottom, so also
 hold the two thumbs bent downwards. Stretch out other
 three fingers. This gesture is known as sūla mudra
 capable of destroying malignant look and inauspiciousness
 About padma mudra, it was told earlier. By revolving
 the hand (i.e. stretched out palm) cakra mudra
 can be displayed. Thus having gesticulated all these

mudras and having finished the activities of
 japa, the ~~pract~~ aspirant should offer homas
 500 or 100 times. The presiding deity of
 these astras is to be ~~re~~ contemplated as having of
 following characteristics: being always in a dancing
 posture; associated with loud noise; having terrible
 large tusks; ~~end~~ face with dreadful eyes;
 holding a luminous black stalk. By contemplating
 on the figure of such lineaments, the sādḥaka
 can bring about the removal of all kinds of impediments
 in the same manner as
~~in a manner through~~ it gets effected through
 ceremonial bath (abhiṣeka) and goma-yāga.

(This is the chapter on astra-yāga, the thirteenth
 of the kriyāpāda of the Kiranāgama māhātāntṛa.)

(Then the chapter on gana-yāga)

Garudaḥ

yāgoḥ yam pramathesāya sūcito noditasphuṭam ।
tasya mudrāyudhadhyānaḥ mantrāṁśca brūhi me Hara ॥

Garuda .

O, Lord ! The yāga pertaining to the Lord of
the group of pramathas (a class of supreme Beings
attending on Siva) was hinted at earlier ; but it was
not told vividly. Lord Hara ! Kindly explain to me
about mudra, āyudha, dhyāna and mantra
belonging to Gaṇeśvara.

Bhagavān-

sampūjya gajadantākhye pure padme śāpatrake ।
 kṣetrami kṛtvā tataścāru kṣetrārdham bahyato nayet ॥
 dantamūlam bhavet-tatra mukham tasya bhramāt-bhavet ।
 trilāgamī tanmanāḥ prāgat dvāramūle bhātorahvataḥ ॥
 bhavetsarvatra śuklāśre pīṭhami tatra ca tadādhṛdā ।
 ganamī yajet-svamantrāṇa kāryamāvahanādikam ॥

The Lord said :

One should worship Lord Ganeśvara (whose face shines forth with an elephant-tusk) in a particular mandala adorned with eight-petalled lotus. Having drawn a square design exquisitely, the worshipper should leave out half of its area outside. In the left-out portion, he should conceive of the tusk of Ganeśvara. The Lord's face can be formed by revolving the flour-soaked thread ~~with a part~~ of particular ~~gan~~ given length, the face occupying three parts of the central region.

✽ An entrance is to be marked along the eastern line. Above this region covered by the entrance, a lotus-design is to be drawn. The whole area of the mandala should be coloured with white powder. ✽ As ~~be~~ said before, a pedestal is to be ideated on the lotus-design with hrdaya mantra. Ganeśvara is to be worshipped with his particular mantra & whose syllables are formed of his name and activities like avāhana etc. are to be done with variegations of this mantra.

gīrvāṇāyā vibhinnastu svarairdīrghaistu kalpayet 1 349
 caturstāyamihānigānām Bhavedastra visarganam ॥
 āgneyamādikam kṣīrā nyasedanigāni pañca ca 1
 naivedyam laddukān dadyāt- anyaccāpi phalādikam ॥
 pūjayeccakṛtito Bhaktyā mudrām datvā japenmanum 1
 gokṣīram tadvisarganta mudrāyā lakṣanami syuḥ ॥

The mantra is to be differentiated with long vowels
 of svarākṣaras which ^{form} ~~form~~ the basis for all the words.
 Four anga: mantras are formed with addition of ~~the~~ long
 vowels and astra mantra is formed with visarga. As usual,
 angas are to be worshipped in the four intermediate
 directions and astra is to be worshipped around all direction.
~~As the primal offering laddus ^{should} ~~can~~ be Laddus~~ and
 other things such as fruits etc are to be used as
 offerings (naivedya). Having worshipped according to his
 ability with ardent devotion, and the aspirant should
 gesticulate ^{the} mudra pertaining to him and engage himself
 in japa. To consummate the yāga, he should offer
 cow-milk as naivedya. With regard to mudra, now listen
 to the mode of displaying the particular gesture.

madhyame kuñcite kṣtrā ṣ nāmike prṣṭhato nyaset |
 tarjanyagra-vilagne tu madhyame cochrute punah ||
 arigusthami tatra samiyujya mudreṣyam pramathādhipa |
 kulbjami gajānanami dhyāyet - ekadantami caturbhūjam ||
 vīrāsanopaviṣṭami ca vahnikastami saladdukam |
 varadābhayadami dhyāyet - Ipsitārthaphalaḥpradam ||
 abhixikṣema pūjyoṣyam ācāryenetaṣema vā ||

Citi sūmat- Kiranārkhye mahātāntre kriyāpāde
 ganayāga vidhiḥ catuṛdaśah paṭalaḥ)

slightly bending the middle finger, place the ring-finger
 on its back. ^{Bringing} ~~Holding~~ the fore-finger before these two, keep
 erect the middle-finger. Then join the thumb with them.
 Mudra formed in this way belongs to Ganeśvara. ^(a picture of this mudra)
 Dhyāna of Ganeśvara is as follows: Having a curved
 face of elephant shining forth with single tusk; endowed
 with four ~~arms~~ hands; seated in Vīrāsana; holding
 fire, laddu, varada mudra and abhaya mudra in ^{his} four hands;
 who readily grants ^{the} desired wealth and fulfils all ^{the} desired end.
 He is to be worshipped in this way by a person who has been
 consecrated with abhixeka or by a preceptor or by other
 duly initiated persons.

(This is the chapter on gana-yāga, the fourteenth of the
 kriyāpāda of the Kiranāgama mahātānta)

ATHA ABHIṢEKA VIDHIH

(Then the chapter on the rules pertaining to
ceremonial bath)

351

Gaundak

abhiṣekasthayaḥ prokto deśikasya katham sa ca
sādhakasya tathā brūhi sekamantrārpanam yathā ॥

Gaunda -

O Lord! Abhiṣeka was indicated by you earlier.
How is one to proceed to do the ceremonial bath
with regard to the preceptor or sādhaka (initiate)?
Kindly expound the performance and the mantras
pertaining thereto.

2-4(a)

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Bhagavān -

samhitā yā parā śyaiva. sekah kānyo śnyathā na hi ।
 sā caturbhīryathā yuktā pādairjñānādikairśulbhair ॥
 pūrvoktami bhavane tasya pīthasya dāśanīgatam ।
 dvihastam hastamātramivā vṛddhamastāṅgulozchritam ॥
 kṛtvā pītham samūkṛtya tasmīn samisthāpya tam punah ।

The Lord said :

Abhiseka is to be done only according to the injunctions
 set forth in the Supreme Scriptures known as Samhitas.
 and It should not be done ~~in~~ according to other scriptural
 injunctions. These Samhitas consist of four well-informed
 sections like jñāna-pada etc. In a place which is
 embellished with auspicious characteristics, one should
 place a pedestal which is about 10 hastas in length
 or a circular pīthā of 2 or 1 hasta. The height of
 pīthā is to be about 8 angulas. After placing the
 pedestal and levelling it ~~one~~ the preceptor should
 make the aspirant to sit on it.

ghatāṣṭakena sekasyāt - kumbhenaikena vā bhavet ॥
 svabhāva bhāvanāṃ tyaktvā aṣṭatrimisat-kalāṃ nyaset ॥
 śivona jñānaśaktiā ṅgair - brahma bhīrmantranāyakaib ॥
 gaṇeśairlokapālaiśca kṛtvā śtrais̥ca vilomataḥ ॥
 ekasmin kalpanāṃ kumbhe saṁvamantragatāṃ kramāt ॥
 tatataṣṭasya kramātsekāśśivamantra-saṁanvitāḥ ॥
 kartavyo deśikenaṭra tiryakcharikharave kṛte ॥

The holy water meant for abhiseka is to be taken
 or in one big vessel (kumbha).
 in 8 earthen vessels (kalasas), the preceptor should
 abandon his sense of his natural physical constitution
 and assume a divinal body by doing the nyāsa
 of 38 kala-mantras, śiva mantra, śakti mantra,
 aṅga mantras, brahma mantras etc are deemed to be
 supreme and predominant among the groups of mantras.
 These mantras and other mantras pertaining to gaṇas and
 lokapālas are to be employed during the course of
 abhiseka-process in the reverse order. If only one kalasa is to
 be used, all these mantras are to be transmitted to the
 water contained in the kalasa. ~~Accompan~~ With the ^{recitation} ~~accompaniment~~
 of ^{the} śiva mantra and with ^{the} ~~the~~ ^{accompaniment of the} reverberating sound of a cūṅch - she
 the preceptor should proceed to do abhiseka.

paścāt-taddakṣiṇe sthāpya mantrapīṭhasane punah |
 sālanikārami soṣṇīsam sacchatrami cāmarāvitam ||
 śrāggandhaistasya bhūṣāsyāt-kusairivā savato bhavet |
 arāṇimi kartarūmi sūtram yogapattākṣasūtrakam ||
 saṁhitāpustakam nyasya savam tasyopapādayet |
 vandanam karayitvātha nītvā punaharāntikam ||

Then, again having made him to occupy the seat
 imputed with the powers of mantras and placed on the right
 side of the abhiseka-pīṭha, the preceptor should bless him
 by giving to him the following : • Uṣṇīṣa, Chakra,
 Cāmarā, arāṇi, kartarū, śrāg, gandha, bhūṣana,
 kuśas, arāṇi, kartarū, sūtra, yogapatta, akṣa sūtra
 saṁhitas (scriptures) and all other things necessary for
 the preceptorship. Leading him near the Lord (Mandalasūrah)
 the preceptor should ^{have} ~~make~~ him to offer salutations.

11-12 (4)

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śivamabhyarcya kṛtvā śnani sivenāstottaram śatam ।
 ācāryo ^{dagdha} ~~lata~~ hastastu kartavyaśśivavahninā ॥
 aṅguṣṭhādi kaṇiṣṭhāntam kramādangaistu pañcabhiḥ ।
 ācārya samayān-pāścāt-ācāryastasya dāpayet ॥
~~apācya dīpā trayā kāya śiṣyam jñatva yathāhatah ।~~

Then the preceptor should worship the Lord and proceed to
 do agnikāya reciting Śiva mantra 108 times. He
 should do these rituals with his hand purified through
 Śivāgni (and through the contemplation of Śivahasta) ~~and~~
 placing five aṅga mantras ~~from~~ on ^{his} ~~the~~ fingers from
 the thumb to the little-finger. Then he should teach
 the behaviour and conduct belonging to the preceptorship.
 in ^{an} ~~the~~ follows: " ~~Hereafter activities like~~ discoursing
~~and commenting on the Scriptures.~~

13-17 ~~13-17~~

vyākhyā dīkṣā trayā kāyā śiṣyāni jñātvā yathāarthataḥ । 356
 pratyahamī svalpikā pūjā jāpo vahnikriyā tathā ॥
 datvā śnumi pranavam kṛtvā sāksatam puṣpasamyutam ।
 tasyāñjalau pradātavyam siddhim kṛtvā manasyathā ॥
 jñātvā śuddhāmiśakam miśram tasya deyaḥ punarmanuḥ ।
 grahaṇamī cāmbarasyāpi nādhikamī manyate tadā ॥
 pradadyāt-samayān paścāt-sādhakasya mahātmanah ।
 na nindyādbhairavam devam caṇḍīśam maṇḍalamī śivam
 gaṇānimān tathā vipraṇ ṛṣiṇ śamadhanān guṇin ।
 evam vidhāmīstu samayān pālayan mantrasādhakah ॥

"Hereafter, activities like discoursing and commenting on the scriptures, initiation etc. may be undertaken by you. You should give initiation only after knowing the true nature of your disciple. Daily you should do the worship of Śiva, recitation of Śiva mūla mantra and agnikāya at least to a small extent." Having instructed in this manner, the preceptor should bless him by ~~offer~~ by offering ~~arab~~ ^{on} aksada and flowers to him with the accompaniment of pranava. Knowing the amiśa of the disciple, whether it is pure one or mixed one, the preceptor should instruct ~~or~~ ^{on} a suitable mantra. On the occurrence of ^{an} eclipse and such other days, the preceptor should not indulge in much overt ~~un~~ activities

(If abhiseka is for a sādḥaka) the preceptor should teach the behaviour and modes of conduct belonging to sādḥaka group. " You should not defame (by your conduct) Lord Bhairava, Candīśa, Mandala and Śiva. You should not abuse these gaṇas (āvarana devatā) brahmins, sages who ~~are endowed with~~ have ~~as~~ controlled their senses and passions and the preceptor." Having been instructed in this manner, the sādḥaka should lead his life by observing to ^{this} ~~these~~ conduct and disciplines. ¶

pālanān mantrasiddhiṣyāt - tena kuryāt - prapālanam |
 proktoḥ yamaḥṣekastu diṣṭānām nṛpateḥ punaḥ ||
 saukhāgyārtham striyām vāḥ grahapīdānivartane |
 saurasampatpradaśśrīdaḥ kīrtiyayusyādi vandhanah ||
 śānti-pustikarah proktaḥsekoḥ yam vighnanāśanah |
 gaurīyāgoḥṥavā kānyas-stṛīsu saukhāgya dāyakah ||

citi sūmat-kīranākhye mahātāntre kriyāpāde
 abhiṣekavidhiḥ pañcadaśah pataḥ)
 x

By strictly adhering to the rules and conduct, one can achieve the desired effect of incantation of mantra. Therefore a ~~sh~~ sādḥaka should, by all means, observe ~~the~~ the ordained rules. This kind of abhiṣeka may be done even to the brahmins and kings; may be done to women for the sake of bringing about, blessed life and all-auspiciousness. This may be done in order to extirpate the evil effects brought by the position of planets. This kind of abhiṣeka is productive of all kinds of wealth, riches, fame, ^{and} longevity. This may be done for the sake of allavation; for the achieving vigour; this ~~abhi~~ kind is efficacious enough to ward off all impediments. If not this kind of abhiṣeka, gaurī-yāga ~~is~~ may be done for the benefit of women.

(This is the chapter on the rules pertaining to abhiṣeka, the fifteenth of the Kriyāpāda of the Kīranāgama mahātāntre)

ATHA GAURĪYAGA VIDHIḤ

(Then the chapter on Gaurī-yāga)

359

Gaudaḥ

gaurīyāgastrayā deva sūcito noditassphuṭam ।

dhyānam mudrām tathā mantrānistasyā vā, ^{puram katham ॥} ~~katham puram ॥~~

Gauda :

Gaurī-yāga was ~~point~~ indicated earlier. But it has not been vividly explained. O, Lord!, kindly explain to me about dhyāna, mudra, mantra and mandala pertaining to the Goddess Gaurī.

Bhagavān -

pañcabhāgākṛtām kṣetram bhāgavāntyaṁ tadardhataḥ ।
 kṛtvā dvārapī tāvera punaḥ kāryastadardhataḥ ॥
 tatsamam kṛtya tatsūtram bhramāllōcanavadbhavet ।
 paścimam vāhayet dvāram padmam syādaṣṭāpatrakam ॥
 sitena rajasā śś likhya puram yacca catuṣkṛtam ।
 pīṭhīkṛtvā hṛdā madhye mūrtiṣṣyāddvāramadhyame ॥

The Lord said :

A catraśra mandala is to be drawn and it should be divided into five parts. The extreme parts are to be divided into two. These divided parts to be further divided into two. Taking a cord with a length equal to the length of the divided section one should revolve it throughout the whole region. By doing so, an eye-like design would be formed. An entrance is to be marked along the western side of the mandala. At its centre, a lotus-design consisting of eight petals is to be drawn. This mandala is to be coloured with white powder. As usual, ~~identifying~~ a pedestal ^{be identified} at its centre ~~coinciding with the projected centre of the entrance~~ with hṛdaya mantra. The figure of a particular deity (i.e. Gaṇi) is to be conceived ^{on} ~~at~~ the pericarp of the lotus.

~~the pedestal~~

5-6

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gaurītyetat pūnarmantram - urdhvamāvāhayet - idam
 tena varṇena devyāstam svarairdīrghaistu pūrvavat ||
 bhinnābhyāṅāni hṛdbindu-yuktamasthami visargayuk
 aṣṭākṣareṇa mantreṇa saṁvāmāhanādikam ||

^{AN} Invocation is to be done with the ~~hṛdbindu~~ mantra which begins with 'gaurī'. This mantra is to be differentiated by the addition of ^{long} svarākṣaras. By doing so, four aṅga mantras can be formed. The particular mantra becomes hṛdaya mantra when it is associated with hṛdu. With visarga, it becomes astra mantra. All the activities like āvāhana etc are to be carried out with this particular mantra consisting of eight syllables.

pūjayet- gandhapuspādyaish phalairvāṣṇyair viśeṣataḥ ।
 tammudhāni pradarsayet pascattasyāśca syuḥ lakṣaṇam ॥
 dvau hastau mustibandhasthau kṛtvāṣṇigusthau sytau samau
 mudreyam tu sūktā devyāstaddhyānam syuḥ sāmpratam ॥

The aspirant should worship the ~~deity~~ Goddess with necessary paraphernalia like sandal, flower etc and with varieties of fruits collected specially for the purpose. Then he should display a particular mudra closely connected with the worship. Now listen to the ~~the~~ procedure of gesticulating the mudra. Clenching the fists, stretch out the two thumbs equally. The mudra formed in this manner is known as sūktā mudra of Gauri. Now listen to the ~~character~~ characteristics of the form of Gauri to be meditated upon by the aspirant.

9-15.

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pinastanū nitambāddhyā varābhaya-karojjvalā ।
 śalākādarpanā-saktā sukṛṣṇī hemasannibhā ॥
 vidikṣvaṅgāni sampūjya dikṣvastrani vinivedayet ।
 tanmantrenābhisekasyāt-kartavyaḥ sṛtīmantrataḥ ॥
 evaṁ kṛtvā labhedvṛddhimi saubhāgya-sūtanuṁ yaśaḥ ।
 grahapīdā niṛttissyāt-grahayāge kṛte sati ॥

citi sūmat-kīranākhye mahātāntre kriyāpāde
 gauriyāgaravidhiḥ śodāśaḥ pātalāḥ)

The figure of Gauri is to be contemplated as of having
 large breasts, broad hips and ^{loins?} lions, beautiful hair,
 golden ~~skin~~ complexion, and four shining hands showing the
 gestures of vanda and abhaya and holding śalākā and darpanā.
 As usual, four angas are to be worshipped in the intermediate
 directions and astra, in around all directions. Abhiseka
 is to done with Her specific mantra and with other
 mantras well expounded in the Vedic scriptures. By doing the
 worship of Gauri in this way, the aspirant can attain the
 growth of wealth, blessed life, lovely physique and glory.
 Apart from these benefits, one can be disentangled from the
 oppressions caused by the movement of planets ~~on the~~
~~part~~ if the graha-yāga is performed according to the tenets.

(This is the chapter on gauri-yāga, the sixteenth of the
 kriyāpāda of the Kīranāgama mahātāntre

ATHA GRAHAYĀGA VIDHIH

(Then the chapter on graha-yāga)

364

garuda -

grahayāgastrayā deva sūcīto noditasphutām ।
 graheśasya tathā mudhām dhyānam mantraḍikām vada ॥

Garuda -

~~O Lord, you have pointed out the kind of worship
 related to grahas. But~~

O, Lord, graha-yāga ~~has been~~ was hinted at
 just now. It has not been elaborately told. Kindly
 tell me about mudra, dhyāna, mantra etc pertaining to
 Graheśa (Sun-god) ..

Bhagavān -

graheso mandale pūjyo grahākāre catuṣkare ।
 aṣṭabhāgasamam kṣetram kṛtvā tatpārsvayordrayoḥ ॥
 ardhamardham bahiḥkṛtya madhye padmam prakalpayet ।
 pītam natham prakurīta raktam padmamukhe tathā ॥
 tiryagrekhā samāvasthā tatra kanyā sruṇā kṣhilā ।
 pīthakṣaptim hṛdā kṛtvā mūrtibhām saṁkṣatā kṛtā ॥

The Lord said :

Graheśa⁷ is to be worshipped in a particular mandala which is to be in the form of graha. ~~The mandala~~ Each side of the mandala* should be 4 hastas in length. Dividing the square into eight equal parts, the aspirant should leave out half of the extreme parts on either side so as to make them lie on the exterior of the design. At the centre of the mandala, a lotus-design is to be drawn - where the divinical body of the deity is imagined. The figure of the deity is to be shown with white powder ~~and its lotus face, with red powder.~~ on the surface of the lotus-design, coloured with red-powder. Red powder is to be smeared over the ~~intermediate~~ region occupied by the three intersecting lines lying outside of the lotus. The aspirant should ideate a pedestal with hṛdaya mantra. ~~The figure of the~~ Graheśa is to be contemplated upon and having ~~a~~ lustrous white figure, comparable to the whiteness of conch-shell.

* a picture

trāntamāvāhayet tatra dīrgha-nādāntabindugam ।
 khakārami tejasā yuktam bhedayet-pūrvavat-svaraiḥ ॥
 dīrghairaniga-catuṣkami syāt- hṛdayādyantu locanam ।
 sānuśvārami bhavedatra bhavatyasthami visargayuk ।
 grahānāmādimami varṇami somādīnāmi manumi vadet ॥
 svanāmoccāra-yogena pūjanīyāssabindugāḥ ॥

The aspirant should invoke the deity by reciting the mantra
 upto the positions of nada and bindu. The first seed
 letter of the mantra is to be formed with kha and bindu.
 As explained before, mūla mantra is to be differentiated
 by the addition of long svarākṣaras. Mantras which are in
 association with 4 long vowels[†] are ~~known~~^{to be considered} as ~~four~~^{as} four
 anga mantras - hṛdaya, śīra, śikha and kavaca. Netra
 mantra is formed anusvāra[†]; and astra mantra with visarga[†].
 With regard to the mantra of each graha, the first letter
 of each name, ^(added with bindu) becomes its ~~first~~ seed letter (to be
 pronounced at the beginning of each mantra). All the grahas
 are to be worshipped with their particular mantras formed
 of their names in addition with bindu.

* ~~To be pronounced at the beginning of each mantra~~

somam budham gurum śukram pūrvādāraḥya pūjayet ।
 bhaumam sanaiścaram nāhum ketum ceti vidikṣu ca ॥
 sahasram va śatam cāpi tathā home dine dine ।
 evam kṛte sadā puṣṭiśśrīkarām noganāśanam ॥
 āyusśaulbhāgya-saṁkrāntiḥ pratāpo vijayo bhavet ।
 evam pūṭhākramastasya viśeṣāntam prakalpayet ॥

Soma, Budha, guru^{and} Śukra are to be worshipped
 in the directions of east, south, west and north respectively
 In the intermediate directions, Bhauma (Aṅgāraka).
 Sanaiścara, Rāhu and Ketu are to be worshipped
 in due order (from south-east to north-east). ~~Home~~ are
 the aspirant should offer Homas 1000 or 100 times daily.
 The worship of Graha in this manner is capable of
 effecting prosperity, richness, ~~the~~ extirpation of diseases,
 longevity, blessedness, valour and victory. ^{thus} The worship of
 Graha is to be done in a specific way by assigning a
 pedestal to each Graha in a particular direction.

arkaiḥ palāśaiḥ khadirairapāmāṅgaśca pippalaiḥ |
 udumbaraiḥ samīvyksairvāḥ | the vaikāṅkatairapi ||
 kusairdūrvalbhiraṇutyā pūjāṁ kṛtvā daksīṇāṁ |
 evaṁ pratarpya tanmudrāṁ darsayed bimba samijñātāṁ ||
 aṅguḥṭhāṅguḥṭhā samiyogād- deśinūdraya yogataḥ |
 śeṣāḥ prasārya bimbaḥkhyā mudreyāṁ bhāskarasya tu ||

Āhuti are to be offered and for the purpose of Roma,
~~things of following~~ ~~as should be used~~ as things are to be
 got from the following - arka, palāśa, khadira, apāmāṅga,
 pippala, udumbara, samī, vaikāṅkata, kuśa and dūrva. Thus
 having finished the worship, the aspirant should please the deity
 by offering the desired gifts. Then the aspirant should
 display the mudra known as bimba. Join the thumbs and
 fore-fingers together and stretch out other fingers. By doing so
 bimba mudra, ~~which is to be gesticulated~~ which belongs to Śūrya,
 is to be gesticulated.

* ~~a picture of the mudra~~

somādīnāmi namaskārami datvā dhyāyet-grahān kramāt ।
 varṇai-raktāmi tathā pītāmi tathā śuklāmi sitāsitaṃ ॥
 dhūmrāmi nīlāmi kramātkuryāduttame tadyalthā jrcanam ।
 nirvighnakāraṇāmi sūdamī sarvakāmārthasādhanaṃ ॥
 jñātvā mantrāmi sadā deyāmi sādhaḥkoś māsakasamīyute ॥

citi sūmat-kiraṇākhye mahātāntre kriyāpāde
 grahayāgaividhiḥ saptaśaḥ paṭalāḥ)

For other grahas, namaskāra mudra is to be shown. Having shown all these mudras, the aspirant should meditate upon each graha according to their ~~own~~ specific colours - rakta, pīta, śukla, sita, asita, dhūma, and nīla. The worship of grahas in this supreme manner is efficacious of averting all kinds of impediments, bestowing riches, and accomplishing all the desired ends. Knowing the amśa to which sādhaḥ belongs, the preceptor should ~~to~~ instruct ~~the~~ ^{on} the mantra suitable to his nature.

(This is the chapter on graha-yāga, the seventeenth of the kriyāpāda of the Kiraṇāgama mahātāntre.)

ATHA BRAHMĀMŚĀDI LAKṢAṆA VIDHIH

370

(Then the chapter on the characteristics of amśas
like brāhma etc)

Garuda -

amśakassūcito deva noktam teṣāṃ tū lakṣaṇam ।
jñāyate, tra katham mantrah phalado nati vā vada ॥

Garuda

O, Lord. The classification of people (on the basis of
which ~~mantra~~ the instruction of mantra is to be decided)
was stated by you earlier. But the characteristics pertaining to
each classification (amśa) have not been told by you. How
is to be known whether particular mantra is efficacious or
not in yielding the desired results with respect to amśa?

2-3(a)

371

Bhagavān -

brāhmaṣṭha vaiṣṇavo raudraśśākraśśarpātmaśśparaḥ ।
 yakṣo gandharva samijñāśca rākṣasoṣnyastāthāśśuraḥ ॥
 vaidyādharaśca paśāco jñeyāśśuddhāntakāśturime ।

The Lord said:

Brāhma, Vaiṣṇava, Raudra, ~~Sarpa~~, Śakra,
 Sarpa, Yakṣa, Gandharva, Rākṣasa, Asura.
 Vaidyādhara, Paśāca — these are known as
 pure-classification (śuddhāmīśaka). Now I proceed
 to detail the characteristics of each amīśa.

prātassnāyī devjāsaktaśsauca-kṛtsamyato ghr̥nī ||
 brahmanidyāsu samisakto jñeyo brahmāmśakaśca saḥ |
 māyī satrayuto dhṛas-trīpriyo matsarī ~~dhṛ~~ dydhan ||
 kāryopāyārato bhijñāssōhyasau mādhamāmśakaḥ |
 rudrabhaktastapodhiraḥ piśāca-nīlayālayaḥ ||
 mahauratapriyaḥ brājño jñeyo rudhamāmśako naraḥ |

Those who have a habit of taking bath in the early morning,
 who are devoted to ~~devja~~ the twice-born people (devja),
 who purify themselves according to the Scriptural declarations,
 who are self-controlled, ^{who are tender-hearted and} and who are well-acquainted
 with all branches of scriptural knowledge (brahmanidyā),
 belong to the ~~class of~~ group of brahmāmśa.

He who is skillful enough in tactful ways, ~~who is~~
 endowed with goodness, ~~who is~~ brave, ~~who is~~, fond of
 moving with women, inimical, endowed with well-built
 physique, gets delighted in adopting the means of
 accomplishing the desired ends, endowed with high faculty -
 is considered to belong to Vaisnavāmśaka.

He who is devoted to Lord Rudra, endowed with austerity,
 who is strong-minded, & who has his residence near the
 burial ground or cemetery, ~~intelle~~ who is intellectual,
 fond of observing great vratas, who is erudite - is
 to be known as ~~Ra~~ belonging to Rudrāmśaka.

6(b) - 10(a)

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gīta-nṛtātāpātrāśca dantidarśana-tatpārāḥ ॥
 tadaiśvaryaśtadāśakto jñeyoḥ paurandarāmīśakāḥ ।
 ksīragītānilodyāna-gulākhaṇḍādisu priyaḥ ॥
 śtabdhākṣo nāgakanyārto jñeyssarpāmīśako bhūvi ।
 katakāṅgada-kārāḍi-bhūṣayā bhogabhāratāḥ ॥
 satrayuktoḥ rigasāmpanno jñeyo yakṣāmīśakāḥ kumār ।
 gīta-nṛtāpriyoḥ nalpo vastrasraggandha-sundarāḥ ॥
 tadaiśvaryaḥ khilāśi yo gandharvāmīśo narottamaḥ ।

He who is delighted in music and dance, delighted in
 having a vision of royal symbols like a umbrella (ātapaḥ)
 elephant etc., who is endowed with great wealth is to be
 known as belonging to Indrāmīśaka;

He who is fond of milk, music etc., gets delighted in
 wandering through airy places and gardens, fond of taking
 molasses, who has unwinking eyes, who is ~~for~~ very much
 attracted towards nāgakanyas - is to be known as
 belonging to Sarpāmīśaka.

He who is fond of wearing ornaments like kataka, aṅgada
 kārāḍi etc., endowed with cherished enjoyments, who is possessed of
 virtuous characters, who is embellished with proportionate
 limbs - is to be known as belonging to Yakṣāmīśaka.

He who is fond of music and dance, who is noble and liberal
 who ~~appears~~ ^{looks} handsome with fine attire and cosmetics like
 garland and fragrant materials, desirous of ~~the~~ acquiring riches
 - is ^{to be} known as belonging to Gandharvāmīśa.

10(c) - 14(a)

374

kavyāda-guṇasamīrṇa - sāvārī - ramanapriyaḥ ॥
 bhṛukūṭi-bhaṅga-bhīmāśyo jñeyo'sau nākṣasāmsakaḥ ।
 gambhīro bhivada-kṣobho dharārandhra nibaddhadhīḥ ॥
 mahābhāvakathālapī jñeyo daityāmsako naraḥ ।
 locanāñjananīstrimśa - vidyāsiddhi - samūkṣakaḥ ॥
 tadraḡa-ramanortakṣin - jñeyo vidyādharaṁśakaḥ ।
 dīno-bhīru - malākṛāntaḥ pūṭigandhāñjana-priyaḥ ॥
 sūkṣmadhyotipa-randhrākṣiḥ piśācāmsassa ucyaṭe ।

He who is endowed with demoniacal characteristics, ~~who~~
 violence, gets delighted in having amorous sports with women,
~~or~~ whose eye-brows knit very often as a sign of cruelty,
 appears with dreadful face - is known to be Rākṣasāmsaka.
 He who is deep-hearted like ocean, who is ~~not to be~~ never
 conquered by his enemies, who likes to live in the chasms of
 earth, ~~who is endowed with devotion~~ whose mind is always
 fixed at ^{the} Supreme level, who is with great assumptions
 who is fond of speaking about stories concerned with the divinities
 - is known to be Daityāmsa. He who has a pleasing appearance
 anointed with black-pigment, well-versed in more than thirty vidya
 who has got mature deliberation, ^{who} always ~~delights~~ in having
 amorous sports, ^{who has got} knitting eye-brows - is known to be Vidyādharaṁśa.
 He who is with afflicted mind and body, dreadful, is covered with filthy
 smell, is fond of putrid things, odorous substances, black-pigment
 who is with subtleness of mind, ^{who} ~~has~~ has got bright and deep eyes
 - is known to be Piśācāmsaka.

śuddhāmīśāste samākhyātā miśrāmīśānadhuna sy nu ॥
 suraktanaśvayuktāṅga - prabhā mandala manditah ॥
 gūdhagulphāṅgulī parva - kūrmaprsthah kharodarah ॥
 survta jaṅgha jānvagro rambhāstambha samorukah ॥
 nitambatata - vistīrṇas - trivālī - bhāṅga śobhitah ॥
 akṣāmamadyadesānto - vistīrṇa kamalānanah ॥
 śaṅkhāvarta - prthugrūvah - pralamba prthu pañjarah ॥
 prōtturiga samanāsāgro - vilola - dhavalekṣaṇah ॥
 sudantaraśmiśuddhāśyaścāpavat - bhūyugānvitah ॥
 lalāta tata vistāri - śiraśchakra suśobhitah ॥
 mahāmayūrapin̄cchārdhacandra nīlāsīrorukah ॥
 satya buddhi bala kṣānti prīti jāla - samanvitah ॥
 utsāha - roṣa - sampanno rudrabhaktō nivartakah ॥
 miśrāmīśakayuto dhanyasacārussava siddhiṣu ॥
 evaṃ jñātvā miśakam dadyān - mantram tasya tatkhoditam ॥

About śuddhāmīśaka, so far I have told, now listen to
 the characteristics of miśrāmīśaka - He who is with red
 complexion, whose limbs are strong ^{and} imputed with the power of a
 horse, who is adorned with halo of light, ^{who has got} well-formed and
 concealed ankle, whose legs appear like the shell of tortoise
 adorned with necessary joints of fingers; ~~and~~ who is with
 well-formed ^{sole of the foot} ~~stomach~~ and circularly formed ~~that~~ shank and

knees, whose thighs look like plantain tree and pillar, 374
 whose hips are charming and beautiful with their curved
 formations, who ~~is with~~ has got tender waist, whose
 face is broad and looks like a full-blown lotus, whose
neck is spacious appearing like the convolutions of a
 conch-shell, whose shoulders are long and broad.
 who shines forth with high-pointed nose and with rolling
 white eyes, whose rows of teeth ^{are} emitting ^{out} rays, whose
 face is pure adorned with bow-like eye-brows,
 who is with broad fore-head, whose head is well-shaped
 looks like a parasol, whose crest adorned with lust
 looks like ¹⁵ a crescent-moon, whose locks of hair are
 as black as the feathers ^a of peacock. who is careful enough
 to tread the path of truth, who is endowed with divine
 knowledge, ~~strong~~ strength and, forbearance, lustrous
 appearance and perseverance, who is of the nature of
 exhibiting his anger depending on the circumstances, who is
 devoted to Lord Siva (Rudra), who is capable of bringing
 about the cessation of birth and death — is known to
 be misramisaka. A person who belongs to this group
 is a blessed one; he is endowed with an ability
 to achieve all sorts of accomplishments (siddhis). Thus
 knowing the nature of amisa, mantras are to be
~~taught by the pre~~ the preceptor should instruct on
 the mantras.

22-25a)

alṭarāṣṇya prakāreṇa mantram jñātvā pradāpayet ।
 svābhīdhāne ca mantrā ca samatā kūrātāṣṭi vā ॥
 vijñeyā mātṛkābhūtaissama-kūrāirihākṣaraiḥ ।
 tyaktvāṣṇunāsikān varṇān-varṇa-varṇāntaram kramāt ॥
 ādistītiyako grāhyah kūrasya diciturṭhataḥ ।
 evaṁ jñeyam sama-kūro-misro-misrair-yathākṣaraiḥ ॥
 vidhināṣnyena vā jñeyo yojyo mantrāṣṭhāvā phalam ।

If not in this manner (based on amśa), mantras may be instructed on in other ways also. Considering the disciple's name and the nature of mantra, the preceptor should decide whether the combination belongs to the group of sama or kūrā. Combinations of sama or kūrā should be decided Based on the classification of mātṛkāṣṇaras. () Excluding the letters belonging to anunāsika group, the preceptor should decide the combination, taking all other letters in an alternate order. For the group of sama, odd letters like the first, third, fifth etc are to be taken; and for the group of kūrā () even letters like the second, fourth, sixth etc are to be considered. Thus, by the method of mixing of letters the preceptor should decide the sama or kūrā combination. Or, even by another method, mantras can be instructed on for the accomplishment of desired ends.

mātṛkāṃ pūrvamālikhyā kunda pinda vivarjitam ॥
 svanāmacordhvagāṃ mantram nyasya sādḥaka sārthavat ॥
 gaṇanāthāssamākāryā - nāmamantrāksarairiḥa ॥
 sādḥakārṇena yatsādhyāṃ vāṇasya gaṇanā bhavet ॥
 siddha sādhyā - susiddhāri - kramātsamīkhyā tadantikā ॥
 siddhasiddhyartha - sandeho hyudāsīno dividiyakah ॥
 susiddhah phaladah ksipram - ari - nāśakarobhavet ॥

The preceptor should inscribe all the letters
 excluding those which belong to the groups kunda and pinda
 in a particular design (i.e. svaritika mandala). Based on
 the aspirant's name, the first letter or total syllables of
 mantra, ~~and~~ aspirant's characteristics ^{and} the significant
 aim of that particular mantra, the preceptor should
 decide whether the mantra suits the disciple or not. Based on
 nāmākṣaras and mantrāksaras, ~~the~~ he should ~~decide~~
 know the presiding deity of the mantra. Selection of
 particular mantra is based on the first syllable of sādḥaka's
 name. Through the proper selection of mantra, the desired
 end ~~could~~ ^{can} be accomplished (within a short period). Mantras
 have been grouped into four, as siddha, ^{sādhya} ~~sādhya~~, susiddha
 and ari. Siddha is of the nature of uncertainty; sādhya is
 of the nature of indifference; susiddha is capable of bringing about
 the desired purpose very quickly; ari is capable of causing the
 desired destruction of enemies.

susiddhena yatnena siddhissyādanlikena tu ।
 na hi siddhir na nāśassyādudāsīno bhavet-khaga ॥
 atha yatnena siddhissyāt-pindito'syam samo bhavet ।
 ariṇissiddhitassiddho durtiyo vā na śobhanah ॥
 ariyathoditastatra sādhyate yatnatassūlham ।
 evaṁ jñātvā phalam vācyam mantra-tattvānyatharthatah ॥
 phalārabhāsakam kṣipram vidhinā'strena śobhitam ।
 phalepsurdeśiko vā'spi samayī putrakos'ṭha vā ॥

Citi sūmat-kiraṇākhye mahātantrī kriyapade
 amśalakṣanavidhirastādaśah paṭaleh ।
 ॥ Kriyāpādassamāptah ॥

If the first syllable is *susiddhāksara* and the last one is *siddhāksara*, it is to be understood that the mantra is neither for accomplishment nor for destruction (so in this case, the activity of japa takes a long time to yield the fruit). Therefore the preceptor should, with all efforts, analyse the nature of mantra and sādaka. Based on all these considerations, the group of sama is to be formed for the purpose of accomplishment. The combination of *siddhāksaras* and the letters belonging to the group of *ari* is ~~an efficient~~ deemed to be efficacious. The combination of ~~sādh~~ *sādhyāksaras* and *ari* is not desirable. The letters belonging to the group of *ari*

should be combined with the letters belonging to ³⁹⁰ other groups so as to bring about auspicious results. Knowing the purpose, presiding deity, the significant ~~part~~ and true meanings of the mantra in this manner the preceptor or samayī or putraka who is desirous of achieving good results can achieve the intended accomplishment (siddhi) within a short period.

(This is the chapter on the characteristics of amśas like Brāhma etc., the eighteenth of the kriyapāda of the Kiranāgama & mahātāntṛa.)

Here ends the kriyapāda.

Gaṇḍah -

samayī-putrayordeva kāvṛtistu dine dine,
etatsauram samācaksya caryāme noditā purā ||

Gaṇḍa -

O, Lord, what is the course of conduct to be observed daily by samayī and putraka? Nothing was told about these observances hitherto in carya section. Kindly explain to me all the customary observances pertaining to them.

Notes

samayī - an aspirant endowed with samaya-dikṣa and who is entitled to do japa and other services.

putraka - an aspirant favoured with viśesa-dikṣa and who is entitled to do japa and linga-pūja.

vr̥tti - Certain specific observances and conducts to be observed by these ~~in~~ initiates without any incontinence.

To be referred and compared:

- i) The Suprabhedāgama - Carya-pāda - ch. VI
- ii) The Mrgendragama - Carya-pāda - ch. I

Bhagavān -

prātanulthāya gantāyami vijānami salilāsāyam ।
 kuryādāvaśyakam tatra kṛtvā bahye pañchakam ॥
 śiroḥvakunṭhanam kṛtvā divā kuryādudanimukhaḥ ।
 dakṣiṇābhimukho rātrau na kṣetre na catuḥpalke ॥

The Lord said -

Having got up early in the morning one should resort to a secluded place where water is available. There he should do all the necessary duties to be done in the morning time, getting purified externally. Covering his ^{head} ~~head~~ with ~~uttariya~~ ^{uttariya} shoulder-cloth (uttariya) he should evacuate his bowels, being north-faced during the day time and south-faced during the night time. Voiding of excrements should not be done in sacred places or in cross-ways.

4

na mārga ca śmaśāne ca na jāle gṛimūrdhani ।
 viśthāloke na kartavyastathā śkāśānirīkṣaṇam ॥

He should not emit excrements neither in a path-way, nor near the burial ground, nor in the water, nor on the summit of a mountain. While voiding, he should not look at the excreta and, likewise, at the sky.

5-9a.

343

samyagāvaśyakam kṛtvā kāṣṭhena mṛjya tadgutam ।
 loṣṭakenātha mṛjyān-nānyenopamṛjedgudam ॥
 tataśśaucam prakartvā mṛdāśśmalakamātrayā ।
 ekā liṅge gude pañca pañcaikāntara mṛttikā ॥
 kevalāstathāyo yojyās- tathāiva karayordvayoḥ ।
 pañcapañca pūnaścaikā dātavya lopaśuddhaye ॥
 etacchaucam grhasthānam dviguṇam brahmacārinām ।
 triguṇam tu vanasthānam yatīnām ca caturguṇam ॥
 śaucam kṛtvā tato mṛdhis-tribhujangham viśodhayet ।

Having finished his morning duties properly, he should
 cleanse his anus with a stick or with a clod (or
 with a piece of potsherd). Cleansing of anus should not be
 done with other substances than the stick or potsherd.
 After this first cleaning, purification (from the defilement
 caused by voiding excreta) should be done. For that, one
 should use clay, its quantity being equal to the size of an
 amalaka fruit. Clean the penis once and ~~five times~~ the
 anus, five times and in between the process, clean the left hand
 once. Then wash the left hand ten times and wash
 both the hands once. To efface the besmeared clay
 wash the hands and anus once-more.

This kind of purification is to be done one time
 by the ^{House-holders} ~~celibates~~; purification is to be done twice by the ^{celibates} ~~house holders~~ (~~grahasthas~~); it is to be done thrice by the
 anchorites (vānaprasthas); and the ascetics (yatis)
 should do the purificatory process four times. Having
 thus purified, one should cleanse his ^{shanks} ~~legs~~ (from
 ankle to knee) three times with clay.

98- 11a

dantakāṣṭhāni tato vakṣye - tūpāmārgamayāni yam ॥
 kārañjārjuna-jāmbūkaikḥ - karṣanīyāni tapodhanaiḥ ।
 plakṣodumbara-punnāga - kakubhāni khādirāmrajam ॥
 badarī-nimba-kalhārāni vānaprasthādāhīstribhiḥ ।

Then I tell you about the twigs to be used as looth-brush
 Commonly, a ~~well~~ well-suited one is apāmārga: Ascetics
 should ~~is should~~ use the twigs got from ~~the~~ the trees
 like kārañja, arjuna^{and}, jāmbū; persons belonging to other
 three stages, namely vānaprastha, grāhastha and brahmacari,
 should use the twigs got from plakṣa, udumbara,
 punnāga, kakubha, khādira, āmra, badarī, ~~ni~~ nimba and kalhā